

The School Musician

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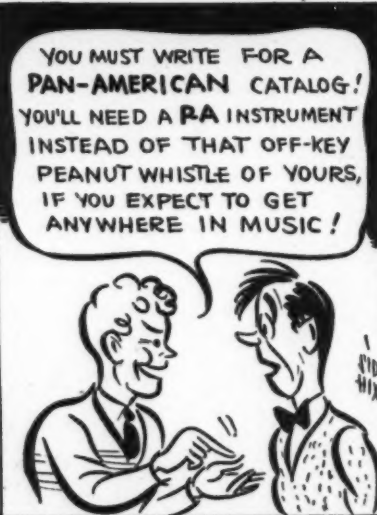
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The SCHOOL MUSICIAN:

Would it be possible for The SCHOOL MUSICIAN to give some assistance to the sponsorship of a peace project? This would involve survey to contact national school musicians of foreign descent to represent their native countries in a well-organized concert band with an appropriate program devoted to the promotion of peace. The close co-ordination and good will of the many amateur musicians together with their kinfolk listening in would aid in alleviating world tension. The musicians would assemble here this summer to rehearse music studied in advance in preparation for a probable NBC international hook-up.

Concerning expense and transportation, band directors are usually proud enough of their chosen candidates to raise local club and school support to meet these needs. It is also likely that once the wheels are put into motion the local press would come through with such help as may be necessary to carry this worthy enterprise to completion.

I shall be greatly interested in your reactions to this proposal.

With the Season's Greetings to you, The SCHOOL MUSICIAN and staff.—
Martin Monahan, Director of Bands, GPH, Instructor in Music, Detroit, Michigan, Public Schools.

Dear Mr. Monahan:

Be assured that The SCHOOL MUSICIAN would eagerly seize upon any opportunity to influence the world in the direction of peace. Personally, I think the idea expressed in your letter is a little visionary. The effect would undoubtedly express a beautiful sentiment but it would not reach the right people and if it did, they would still want to fight. Please let me know if the idea comes to a point where I can be of any assistance to you and believe me, no time will be wasted.—Ed.

The SCHOOL MUSICIAN:

What are we going to do about the increasing difficulty in getting school musicians to take up the baritone horn? I believe the trouble begins at home. I have known many individuals with exceptionally good music talent and also blessed with the proper physical equipment that have had the keen interest and desire to learn this instrument but were hindered and discouraged by their parents. Why do parents discourage the study of this instrument? The most common reason I have summed up is that it is a non-commercial instrument, an instrument that is only employed in concert bands and for some solo and ensemble work. Most parents I believe have their Johnny's study an instrument with the idea in mind that their Johnny's some day may capitalise on their ability. They seem to forget the excellent training, musical development and enjoyment the child receives.

Fortunately, the baritone horn is furnished in some school systems and that alone is enough incentive for the parents to allow their darling Johnny to study this melodious instrument. I have known several cases where the director convinced the parents that their child would make an ideal baritonist and that later

(Turn to page 49)

P·R·E·S·E·N·T·I·N·G



Arthur G. Harrell, Kearney, Nebraska

An ample, good-natured gentleman whose spare time is spent in woodworking,—and trying to keep up with his four sons, age 10, 8 and a pair of twins, age 7,—is Mr. Arthur G. Harrell, organizer and president of the Nebraska Music Educators Association. Born in Anselmo, Nebraska about 35 years ago, Mr. Harrell graduated from high school and immediately entered the grocery business in Denver. He weighed sugar and counted eggs for about two years, then, deciding teaching music was more in his line, directed the school band in Littleton, Colorado for two years. In 1929, he moved in on Kearney as director of music, graduated from Kearney State Teachers college in 1937 and is now director of Kearney high school and junior high bands and orchestras and the American Legion drum and bugle corps, besides teaching instrumental music in four ward schools. In 1935, he founded the Nebraska Bandmasters association and was instrumental in making it a Music Educators association in 1937. He entered his band in their first contest in 1929; they won Division 3 that year, in 1930, Division 2 and First division ever since. The orchestra did just as well,—Division 2 in 1930, Division 2, 1931, '32 and Division 1 every year since. Mr. Harrell has been a member of the Region 9 Board of Control since its organization, has served two terms as secretary and is at present chairman of the orchestra division. He also belongs to the Omaha group of the National Committee for Music Appreciation.



The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

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Advertising Manager

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Gerard Velthaus Associates, 152 West 42nd Street
Telephone Wisconsin 7-9043 or 9173

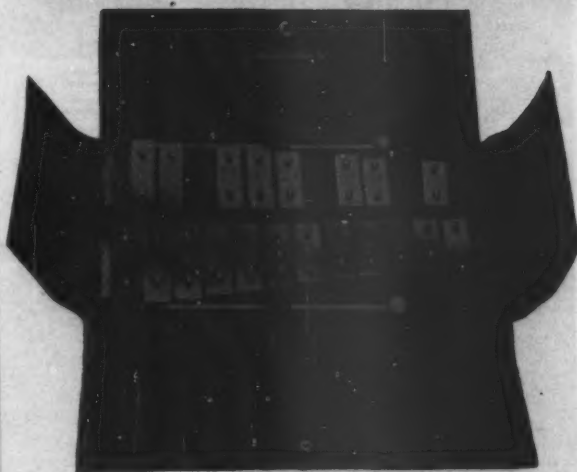
January, 1940

Volume 11, No. 5

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**Harold Olinger
Saxophone**

Grand Junction, Colorado
First Division
Region 10, 1937, '38, '39



A seasoned veteran of contests is Harold Olinger, saxophonist of the Grand Junction high school band and First Division winner at the Region 10 National Competition festival held in Pocatello, Idaho, last spring. No shirker, Harold entered the bass saxophone contest, easily won the highest obtainable award, then calmly took part in the tenor sax competition and gained another First for his excellent playing on that instrument. 1939 was not the first year that Harold added medals to his collection, for he was successful on his bass saxophone in 1937 and 1938.

Being a versatile young man, Harold has been the drum major for the band since 1937 and he has the art of twirling the baton well under control.

The talented musician was one of 23 entrants from Grand Junction high school in the Regional event in May, all of whom won First division with their respective instruments. Mr. William H. Gould directs band, orchestra and glee clubs in Grand Junction.

Harmony Problems

answered by Walter Dellers

25 E. Jackson Blvd., Chicago, Ill.

Question: I am confused by the terms enharmonic, diatonic and chromatic. Can you explain these to me in simple but clear language?—A. S., Boulder, Colorado.

Answer: Diatonic means proceeding according to the degrees of a scale, step by step. Diatonic motion may be either up or down and is usually in half and whole steps mixed, but may be in degrees one and one-half steps apart as in the harmonic form of the minor scale. Thus A B C D E F G sharp A is a diatonic progression. A short diatonic progression is F G A B flat.

Chromatic means proceeding by half tones. Thus, C C sharp D D sharp E F sharp G would be a chromatic passage. Going downward, C B flat A A flat G would be chromatic.

Enharmonic in music is like a synonym in a language. Thus musicians say A flat is enharmonic with G sharp, a D flat major chord is enharmonic with a C sharp major chord, and a B major scale is enharmonic with a C flat major scale.

I hope this explanation makes the matter clear to you. To summarize by examples

C up to C \sharp is chromatic

C up to D flat is diatonic

C \sharp and D flat are enharmonic

Question: Having read music in the treble clef for many years, I am having difficulty reading the bass clef readily. Why is music written in different clefs?—S. M., New York, N. Y.

Answer: To answer your question one would have to go back to the beginning of the notation of music on lines. Any good history of music should tell you something of this development and enlighten you as to the reason for the various clefs. Of course, it would be convenient if all notes were at the same points in all clefs. Then the clefs could be used to indicate various octaves for the same pitches. See "The Story of Notation" by Williams, which should be in your public library.

On the Cover

Perched aloft in the bell of Roy Hodges' enormous bass horn, Marcia Lee Maynard, 9 month-old daughter of Benny Maynard, director of the Pratt, Kansas high school band, snaps her fingers at the idea that girls do not make good bass players. Here she is having her first experience with the large instrument and she certainly has the situation well in hand.

The school musician holding Marcia's sole support of the moment is Roy Hodges, a junior in high school and first bass player in the band. He won first in all the contests he entered last year and will be featured on the band's spring concert playing the Grand Russian Fantasy. Pratt's senior band numbers 75 players.

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A background pretty enough for any band is this sextet of big bass performers. They are Lavern Albright, Selma Morris, Betty Joe Morgan, Montez Kennedy, Dorothy Pettijohn and Marian Elrod.

GIRLS

By D. E. Laubach

Band Director, Lawton Public Schools
Lawton, Oklahoma

● DO GIRLS MEET THE REQUIREMENTS OF A FIRST CLASS BAND?

This question has been answered in the negative so long that it is a difficult matter to convince the average person that it may be answered affirmatively.

Yet, today, in Lawton, Oklahoma, a city of nearly 20,000 people, I am directing both a girls' and a boys' band, and I say without reservation that I fail to find a single disadvantage from the viewpoint of the so-called weaker sex.

I have been teaching band just about 16 years. This is my third year with the Lawton Public Schools. Last year, my boys' band was rated Class A champion at the University of Oklahoma "Band Day" at Norman.

Although none of these band boys were lost through graduation, the girls' band this year have outmaneuvered and outmarched the boys every time they have appeared together. This proves to my entire satisfaction that girls are able to meet the boys in competition.

Let us consider the issue from five standpoints:

1. General appearance.

2. Marching.
3. Stamina.
4. Spirit.
5. Adaptability.

It is generally agreed that girls are more precise than boys in their personal appearance. At home they are taught to sew and to alter their clothes, wearing them in a more effective manner. I never have to employ someone to alter uniforms for the girls as I do the boys. They take care of this matter at home.

All girls take a short stride or step, the boys a longer one. This is especially important in marching. Therefore, the director may use girls of all ages more effectively. In taking a longer stride, the boy also steps in proportion to his size. Thus, it is much easier to teach unison in marching to girls.

As to stamina, I've never had a girl fall out of line because of over exhaustion. We often travel by bus for three hours, get off, walk around 35 or 40 minutes, then enter directly into marching and playing.

Only recently our band made a two and one-half hour trip by bus, had 45 minutes to relax, went out on the field at 9:30 a. m., stood in formation or

moved down in line of march for two miles to the judges' stand and passed the stand at 12:35 noon. None fell out and the girls did the best job since the band was organized. The band sounded more full and the lines were better than usual.

There's no question that girls are easier to key up in spirit than boys. They are willing to do most anything honorable to raise funds for financing a trip. Our girls recently gathered pecans on a share basis and sold their half. They sell tickets to theaters on a percentage basis, and help serve at banquets. Boys are harder to sell on an idea of this kind. They are more inclined to believe, that because they can play, the trips should be handed them on a platter without effort on their part to raise money.

Anyone who argues that girls can't learn band music as easily as boys hasn't really tried. Records will show that girls rate higher than boys in academic work in all our public schools. After it is all said and done, music has to be taught the same as arithmetic or any other subject. It is merely a matter of how the subject is presented as to whether or not interest of the pupil is held.

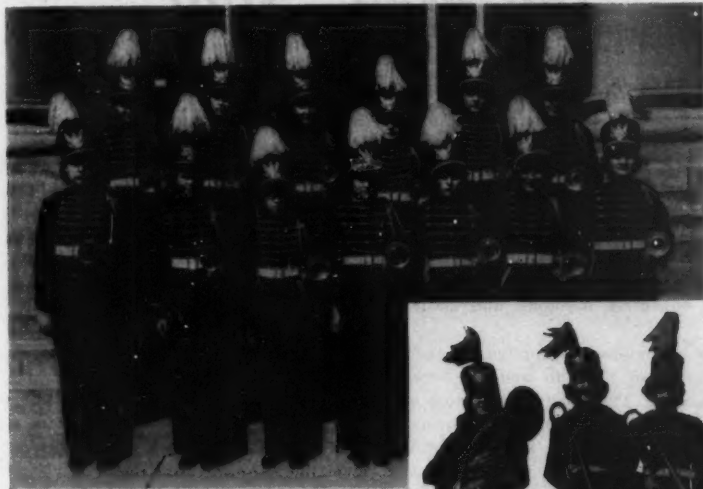
Directors should acquire the knack of attracting pupils hurriedly to rooms to see what is on their music stands. I have found it to be a good plan to keep band students sight reading new music all the time. This is on the same theory that the same arithmetic problems would soon grow stale. If a student can read a Second Grade March well, he or she should be able

I came to Lawton and I have never had a discipline case on any of these trips. Girls do not throw shakos on the ground nor use them for footballs like some boys I have seen. Neither are they inclined to take off their belts and hang them through the shoulder straps of their uniforms and wear them as if citation cords.

Girls don't put pipes in their mouths and swagger down the street.

I find that girls can do everything with an instrument that a boy can do. They sound as full on the march as the average band and I can find no fault with them.

The Lawton Girls' Band now consists of 100 pieces. The members wear



D. E. Laubach does not pick his girls for beauty; in Lawton they just naturally come that way. Left, the cornet section includes Evelyn Norris, Nila Marie Norris, Delphia Neely, Joan Gartrell, Oleta Haire, Alberta Olson, Amelia Moore, Bonita Stephenson, Rae Fisk, Joyce Dickson, Kathleen Laister, Betty McHenry, Aileen McFarland, and Marjorie Russell.



The trombone girls, right, are Margabel Lund, Lucile Wertz, Joyce Harris, Jackie Glass, Ouida Dickens, and Joy Ann McCarter. The two baritone players slipped into this picture without giving their names.

to read all Second Grade Marches published.

At Lawton, we do not cull our pupils. We take them all and teach them to the best of our ability. It is true that some are not as good as others, but we can't all be "first chairs", and therefore, we find a place where all can do a fairly presentable job.

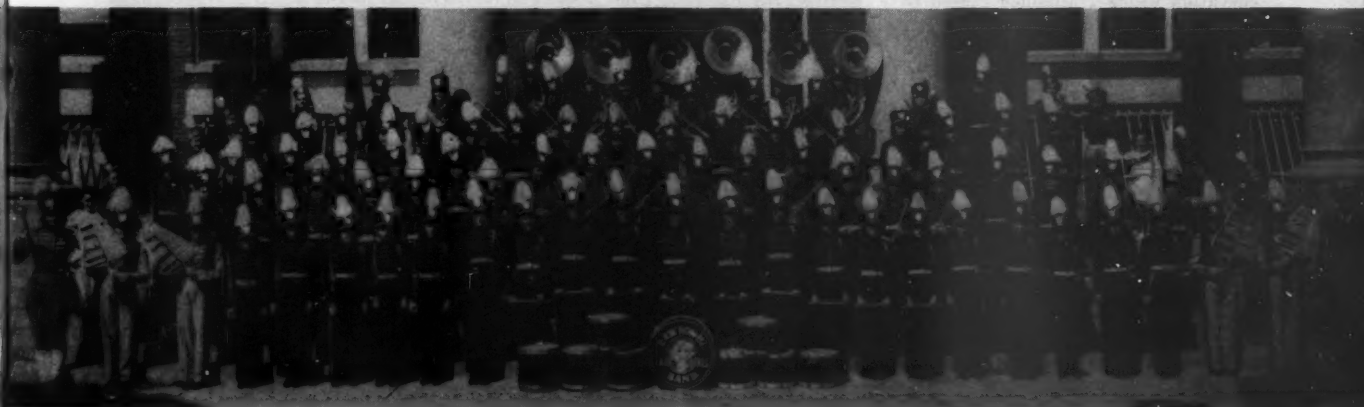
We have traveled extensively since

**What Has Been
Your Experience
with Girls
in the Band?
Will You Talk?**

West Point style uniforms, including slacks.

A band festival judge who scoffed at girls in the band in my presence several years ago, made me determined to create one when the opportunity presented itself. I received that opportunity upon coming to Lawton, and I am convinced that there is as much a future, if not more so, for girls' bands as there is for boys' bands.

Although the Lawton, Oklahoma, all girls band has adopted trousers for their uniform, they are still extremely feminine and ladylike, though they ARE very certain that they can outplay the boys any day. They have won over Mr. Laubach their director completely so that he now shares their opinion as to the musicianship of the weaker sex.





Mr. Evenson

● THERE WERE TWO TOPICS the discussion of which my old grandfather always used to avoid, religion and politics. As a young infantry officer in the Union Army during the Civil War he found that these themes of thought, if followed at any length in discussions, often led to the most volatile climaxes! So he probably talked instead about the Sioux outbreak back home in Minnesota, or what Lee was going to do next, or the weather.

I intuitively feel that in "taking off" with this article I am apt to find bumpy weather ahead and some deep, dark, ominous clouds may frown upon me. If I were as prudent as my grandfather I might not discuss this topic at all and, in the light of my attitude towards the subject matter of this article, just talk about Charlie McCarthy. For as regards solo repertoire, on this subject I am to many perhaps a Bolshevik; at least I am a non-conformist.

Some years ago in a large school of education which I attended I used to hear a great deal about "objectives", "motivations". They were words to which considerable importance was attached, and were tossed about with much professional zeal. In time I came to regard them as key words in a complex and elaborate system of educational philosophy which set forth well defined curricula with reasons justifying each course's existence. The entire program, it seemed to me, was also bound up with consistency. Moti-

uations must be consistent with objectives, and vice versa. These ideals were expounded generally in many courses; educational philosophy, history of education methods, and many others.

These principles as applied to academic subjects have in general been long standing. There may yet be points of difference in detail, but the subjects taught in these fields are quantitatively and qualitatively for the most part generally recognized to be sound and valued avenues of intellectual growth.

Now as regards the teaching of applied music, owing to the differences in the nature of music and academic subjects, there are more varied objectives and methods of reaching them. The wealth of fine literature for stringed and wood-wind instruments, piano, organ, and voice affords students of these instruments a powerful incentive to excel. By its very substance the quality of this repertoire is an inspiration to musical growth. But with respect to the literature for brass instruments, especially the trumpet and cornet, it is quite a different story.

The comparatively limited trumpet and cornet solo material that is available in the United States can, from one point of view, be classed into two divisions—that which is generally known, and that which is generally unknown. In each group are to be found pieces which range in musical quality and interest from very dull and stupid to very good, and, in a few examples, excellent.

No fair discussion of the present trends in the teaching of solo trumpet and cornet material can ignore this division of the repertoire and its significance. It is at this point that I feel the question should be faced; what are the musical objectives for the teaching of solos? Are they the development of a fine and discriminating musical taste; the ability to

play loud, high and fast; the satisfaction of the musical wishes of the audience at the summer park concert; or the performance of suitable material for the more formal recital or concert?

Each objective, of course, has its place, but here again it is a question of what we, as educators, consider our job to be. If we are to have ideals consistent with those of the academic department and those commonly upheld in string and wood-wind teaching, especially so far as quality of material and tenacity to purpose are concerned, then there is one attitude we should take; namely, we should be continually searching for material consistent with the soundest pedagogy and conducive to the maximum and broadest musical growth the talent of the student will permit.

I am conscious of the fact that at this point many of my readers will be saying to themselves, "So, What?!" However, in recent years I have served as a judge at National School Band and Orchestra Competition Festivals. At each of these events I have been enormously impressed by the fine talent present, the earnest desire in the contestants to excel and their willingness to make considerable sacrifices of time and money to become proficient performers. In a large percentage of cases I have also observed a decided lack of judgment in the selection of solos in keeping with the musical and technical needs of the student and his level of advancement. Players obviously talented would make an appearance and struggle through a number which made demands upon endurance and high register playing far in excess of what they should have been doing. Others would come out with good embouchures and play pieces with little else in them but triple tonguing or other forms of pure technique; pieces that were musically so shallow that they revealed only

If I Were Choosing a Trumpet Solo

By Pattee Evenson

Solo Trumpet, Rochester Philharmonic Orchestra
Member of the Instrumental Faculty of the Eastman School of Music

whether or not the player had a glib tongue and supple lips. Still others would play solos that had neither a good, sound melodic section or technical problems the value of which would justify the student's time.

In almost all cases the emphasis seemed to be on the capacity to play extremely loud, extremely fast and very high, even to the sacrifice of nearly everything else. This I firmly believe is for the most part due to the character of many of the solos themselves.

The trumpet solo teaching profession is in somewhat of a rut. The "research spirit" seems to be at a low ebb. I have not seen any evidences of a substantial desire to search for material outside the realm of the "triple-tongue polka" or its musical equivalent in spite of the increasing appearance of very worthwhile and musically significant new material on contest lists. We hear much interesting repertoire in violin, cello, piano, and woodwind contests. But year after year the cornet and trumpet solos continue to emphasize a very narrow range of values represented in a few, perhaps no more than seven or eight, favorite numbers. Gabriel's progeny are going along triumphantly in the usual routine of the Carnival of Venice and the Tumbleweed Polka! Poor man! When programmed with violinists playing Wieniewski, Sarasate and Bach, and cellists and woodwinds playing repertoire of the same category, how he must squirm and wince. After Johnny has twa-tu-ku twa-tu-ku'd for two pages worth and ended on high do, that seems to be the epitome of imagination, musicianship and skill as applied to the cornet and trumpet which current pedagogy for the most part recognizes. And

Second of a series of articles on solo material, sponsored by Irving Tallmudge, Maywood, Chairman of The National Solo and Ensemble Committee. Next month, "If I were Choosing a Trombone Solo", by Ernest Glover.

the string and woodwind fraternities inwardly smile.

This apparent failure of teachers and students alike to expand and improve the quality of their working repertoire is probably due to two causes—inertia, and the unawareness of the existence of other types of solo material for the cornet and trumpet.

It is doubtless apparent to my readers that the old timed triple-tongue polka and its musical equivalent (which are many!) does not rank very high in my repertoire of teaching material! However, each type of music has its place. For the popular audience at the park band concert the polka has brought joy to thousands; but that doesn't mean that new and different types of pieces should be excluded. The big "name" dance bands have entertained millions; but they should not, and, for the most part, do not alter the functions, satisfactions and achievements of the symphony orchestras. True, polkas are often extremely difficult technically, and have "catchy" tunes in them; but that doesn't alter the primary obligations of teachers to idealize broader and deeper and more subtle musical values in addition to triple, double, and single tonguing. For the most part the repertoire that is currently taught and played emphasizes the mechanics of playing. There is no intellectually honest reason why the advantages in the teaching of all of the musical values in stringed and woodwind instrument repertoire should be denied to students of brass instruments, especially since

the existence of a comparatively good cornet-trumpet repertoire makes such discrimination unnecessary.

There is little need for discussion of the cornet and trumpet music that for the most part is generally played at present. Most of it is too well known to require further comment. I should prefer this article to stand as a contribution towards a new point of view; an injection of curiosity to explore new materials, other values, different concepts of what cornet and trumpet solos should, for educational purposes, represent—musically and technically.

A good solo for the trumpet should be judged by the same standards as those used in evaluating a solo for any other instrument. Does it contain difficulties entirely compatible with the current needs of the student? This is of great importance—a point too often overlooked, as I have said before. Does it represent musical values which challenge one's imagination; problems in the art of phrasing; opportunities for various qualities of tone production; sufficient melodic interest to demand intelligent musical analysis for its best performance; technical passages which have genuine musical meaning and variety; an accompaniment which is meaningful, interesting, and which commands respect from the point of view of composition technique? (Down beat and after beat accompaniments tend to get monotonous!)

Judging by these criteria there are a considerable number of works for the trumpet and cornet which are available. A portion of them I shall list herewith:

Andante and Scherzo—Busser.

An excellent solo requiring a strong embouchure and high register. For more advanced students.

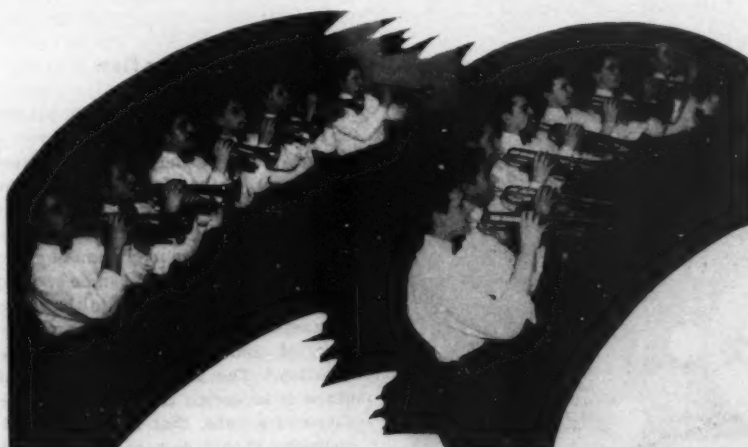
Choral and Variations—Marc Delmas.

One of the most beautiful pieces in the literature. Very playable, and unusually interesting melodic and technical development.

Sarabande and Rigaudon—Jean Clergue.

An unusual piece. The Sarabande melody lives up to the majestic and stately character of the form which it takes. The Rigaudon is lively, clever, and affords exceptional opportunities for the study

(Turn to page 32)



Cornet and trumpet soloists en masse, is this group of performers from Marshall high school, Chicago. They are under the direction of Clifford P. Lillya.

Home, Sweet Home

The New Music Building

Designed by Dr. R. D. Perry,
Professor of Music

Western Kentucky State Teachers College
Bowling Green, Ky.

The razing of an old campus building known as Potter Hall supplied most of the material for this magnificent new edifice, the New Music Building of the Western Kentucky State Teachers College, Bowling Green, Kentucky.

● THE GREAT MUSICAL AWAKENING in the state of Kentucky in the last ten years has made many demands upon the institutions of higher learning as well

as upon the public schools of the state. Ten years ago a music building with a rehearsal room 40 x 50 feet, four classrooms, and four practice rooms were sufficient. Today such facilities would hardly care for



Mr. Perry

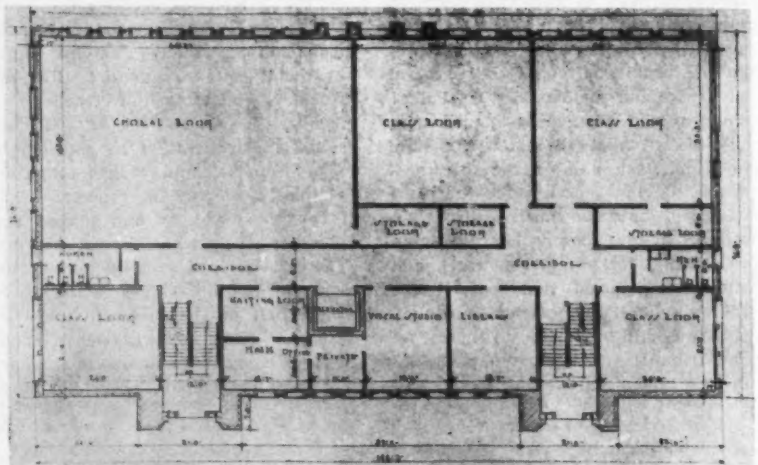
the band work, to say nothing of classroom work, practice rooms, choral and glee club work.

Out of a student body of some 2,500 with 1,200 taking music of one kind or another, a new music building was sure to come. Ways and means of

getting buildings are many but the New Music Building was obtained in the following manner.

An old building on the campus

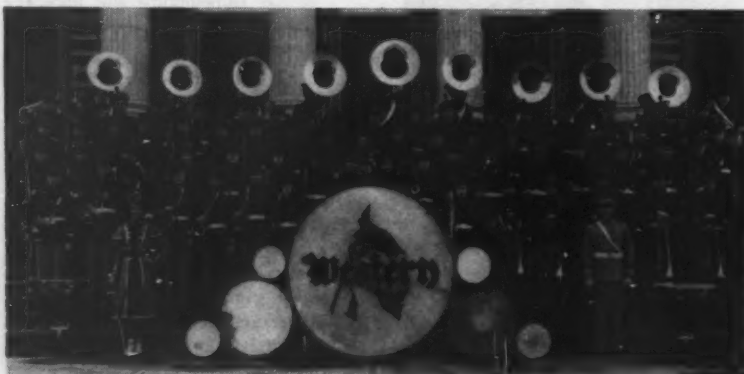
known as Potter Hall was razed to make way for a new \$565,000 classroom building. The material from Potter Hall was removed to a new location soon to be known as the New Music Building. This material included brick, steel beams, maple flooring, and many other building items. At this point a W.P.A. project was secured with very little outlay of actual capital to the administration. After securing the W.P.A. project the problem immediately resolved itself into the following question: "What kind of



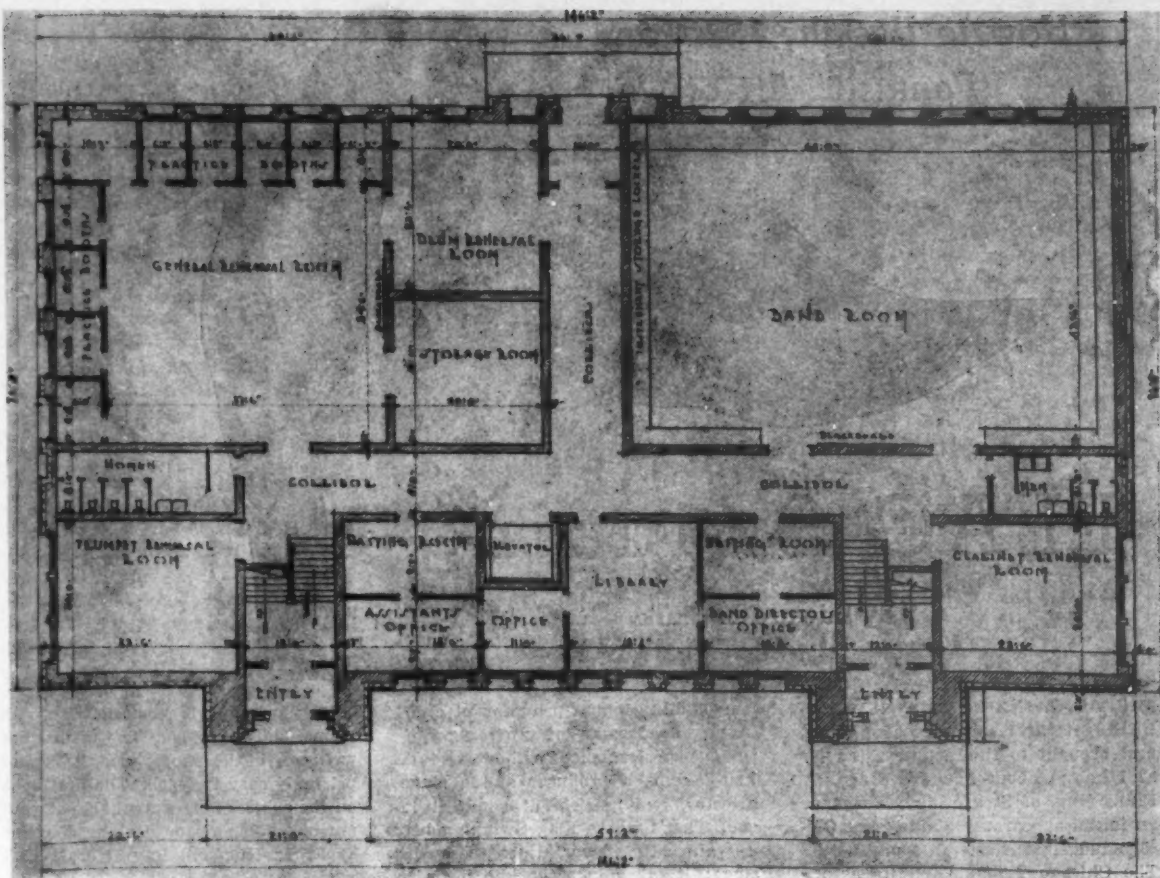
First Floor Plan

building can be erected with \$75,000 at twenty cents a cubic foot?"

The design of the building, the arrangement of the classrooms, and the style of architecture came as a direct answer to the foregoing question. Mathematically, the maximum of space with a minimum of cost can be secured if the building is designed in the shape of a sphere. This type of architecture, of course, is quite out of the question. The next most economical shape is to design the building in the shape of a cube, that is, all three dimensions should be nearly equal. But as in all practical problems there is a compromise between the esthetic and



Now the Western Kentucky State Teachers college concert band under the direction of Dr. Perry has a new home.



Ground Floor Plan

functional aspects of the problem. The contour of the terrain forced some alterations in the plans and as the building now stands a basement has been incorporated possibly to be used as a Club and Trophy Room. The building is now appraised at approximately \$125,000.

The construction of the building proceeded on the basis that: the ground floor should house all instrumental activities; the second floor should house all vocal activities; and the third floor should house all theory and classroom work.

Although the plans were altered during the process of construction the building now provides for the following: Concert Band of 120 members, Concert Orchestra of 75, College Chorus of 200, A Capella Chorus of 50, Men's Glee Club of 30, Women's Glee Club of 30, Instrumental Ensembles, and a Campus Dance Band of 12 members. Classroom space provides for the present music faculty of ten regular members and six part-time instructors.

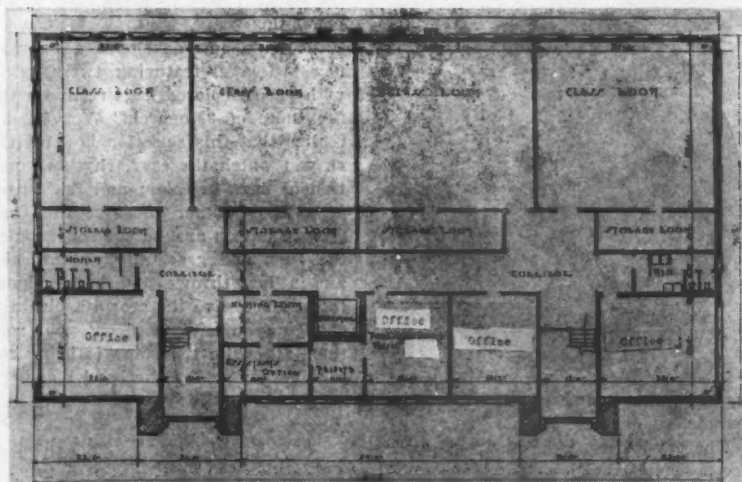
The original plans call for only ten practice rooms but when the building

was completed fourteen practice rooms had been incorporated for use by piano, vocal and instrumental students. The curriculum in music embraces many courses some of which are: Harmony, Counterpoint, History of Music, Orchestration, Band Arranging, Sight Singing, Dictation, Public School Mu-

sic, Conducting, Methods and Materials, and private lessons on the symphonic instruments. A music major may choose one of several degrees depending on his field of interest.

In the design and construction of a music building it is believed that "a place should be provided for everything and everything should be in its place".

Second Floor Plan



How to Use the New and Fantastic Art of

FLAG Swinging

By Edward L. Clark

Drillmaster, Elkhart, Indiana, High School Band



● FLAG SWINGING IS A NEW EMBELLISHMENT for our school bands, first brought to this country, (as far as I know) about four years ago, by Franz Hug, of Switzerland. He made an initial appearance at the great Chicago Land Music Festival, sponsored by The Chicago Tribune and its associated papers. The first time I saw Franz Hug, I admit I was not very much impressed, but the idea began to grow on me. I saw it did have possibilities in parades, on the football field, and at pageants and spectacles where field events are popular.

Do you know why and how clowns are used in the Circus? While the property men are tearing down the animal cage, or putting up the nets for the flying trapeze acts, your attention is diverted, and you are entertained

them of filling out a program, of eliminating dead spots, of providing continuous performance without a lull. You become a producer and a stage director, and musical director all in one. That's where Flag Swinging has its value. It is colorful; it is easy to stage; it takes in girls who may be part of the Physical Education department; and it provides color and movement. These two features are the essence of outdoor show entertainment.

A marching routine usually takes the band to the far end of the field to sort of pass in review, and also to get into position for the next movement, or series of movements and drill. Counter-marches are not spectacular, (nor, in my opinion, pretty), and HERE is where a flag swinging unit fills up the field, and takes up the slack. I have used the color guard to fill this "dead" spot.

We have now developed a team of flag swingers, featuring twelve girls with varied colored flags ready on the first note of "Monarch." You hardly realize that this selection is a march, as you watch the easy, rhythmic motion of flags in color; and the flutter and flag streamer effect as the flags float in unison around the body, under the legs, and gracefully up into the air in low throws and hand-to-hand tosses. You give the crowd a pleasant change; you have filled out your routine—all while the stage is being set for another act by the band.

Flag swinging is most effective with teams, and in unison. The results are well worth the effort; and it is surprisingly easy to teach. The first book on the subject is now available at your music publisher's or dealer's. Written by Franz Hug and Ray Dvorak, Uni-



versity of Wisconsin; and the price is but \$1.25. Titled, "The Art of Flag Swinging." It is easy to understand, and there are plenty of diagrams to illustrate the fundamental movements. Sizes of flags, types of materials, methods of working and teaching are all covered, very completely.

Your flag swinging unit is best handled separately from the band formations. It can be marched behind the regular color guard. Take good care that you do not violate military regulations in the use of our National colors. Do not use our American flag, ever, for fancy movements. Never pass your flag swingers in front of, or be-



by the walk-around of the clowns in parade.

The band director in charge of drill for a school band has this same prob-

Photographs for this article were posed by Mary Elizabeth Smith of Elkhart, Indiana.

tween your regular colors.

To further prove that "it is not what you do, but how you do it," I recall that at a football game the night before Armistice Day, all our flags were carried in cases made of cheap white cloth. The band drew up into a closed formation in front of the stands, and played "God Bless America." At the first note of the music, the flags were held in a horizontal position between the hands, high overhead. As the introduction ended, the left hand pulled the cover off the flag; and to the surprise of the spectators, the flags were National colors, (American Flags). The girls were instructed to use a very simple routine, wherein the flags were not to be passed under the legs, or thrown in the air. There seemed to be nothing lacking in the spectacle. Where rudiments were left out, the inspiring sight of the twelve American Flags, floating evenly together, more than covered up.

Waltz numbers are ideal for flag swinging. The graceful sway of the waltz can be fitted to many of the flag routines. The lilt of the waltz, permits slight tosses, passing the flag to either hand, and an indefinite variety of pleasing movements.

Flag swingers can make separate entries in march formation; flags at the carry, or in positions that parallel the manuals for wands, and even gun drills. Costumes need be simple, and in strong colors. Flags can be deco-

W. E. Stanbury
General Sales Manager,
Craddock Uniforms

Tells About Throwing Flags

● **TWO FLAGS** are in use; a senior or professional model flag and a junior or high school flag. Both models are essentially the same except for size.

The senior flag is 39" square, the length of the handle or pole being approximately 50" complete.

The junior flag is 30" square, and the length of the pole overall is approximately 41".

The construction of the flag and pole with grip is important. To properly manipulate, the flag and pole must be in perfect balance.

The flag proper must be of the lightest possible material consistent with wearing quality. A rayon fabric is entirely too heavy and does not have the tensile strength required. We find the best material is a pure china silk made in what is termed "triple-



Flag swinging is an ideal diversion of Terpsichore for girls. It is, in fact, more suited to their delicacy than is baton twirling. Flags are much lighter than the standard twirling baton and even that weight is carried largely by the silk as it floats on the air.

rated with letters to spell out the school name—a letter to a flag. Extra designs can be used on additional flags to make up a squad. For drill purposes, it is usually more effective to organize into symmetrical units, such as four, eight, twelve, and sixteen swingers.

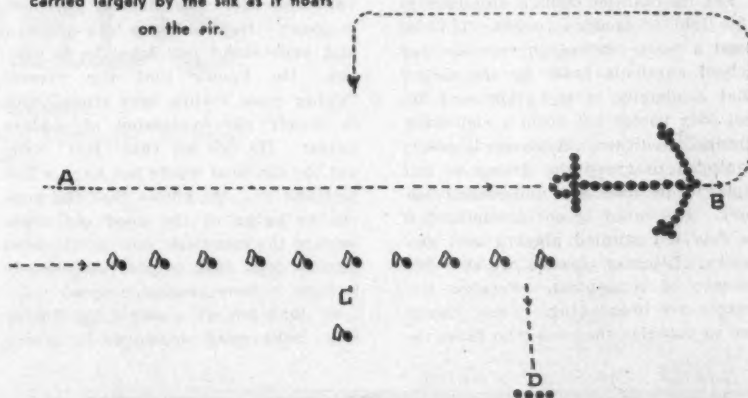
I am sure this will all develop into spectacular forms of flag pageantry.

I expect to see the guidons, slender pennants, and other flag forms developed to work into this new activity. The possibilities are endless; and the work is interesting and it's easy.

Baton twirlers make ideal instructors, once they are initiated into the requirements. Your drillmaster or physical education teachers will be glad to help; and in some schools, no doubt will glory in the contribution they can make for the school music program.

I understand there are groups organized in Texas, Iowa, and Wisconsin, and will be made part of some of the band festival contests in Wisconsin in 1940. The Chicagoland Music Festival committee is willing to consider a team or unit contest for their show in August, 1940, and await word about possible participation.

Your editor of *The SCHOOL MUSICIAN* is willing to devote space for articles, about it and pictures. Some have already appeared in these columns. So—Hail to the new activity—the art of Flag Swinging!



The flag swinging corps has one of its greatest uses in entertaining the stadium audience while the band moves from one stunt to another. In this chart, the band is seen in a "Floating Anchor" formation. A. Anchor forms, flag swingers follow color guard behind and to right of formation. B. Anchor dissolves into col. right, flags deploy, swing routine while band moves from B to C. D. Flags move to position behind colors.

strength". This material is so light that it literally floats in the breeze, and yet is strong enough to stand up under the terrific strain to which it is subjected.

Many flags are made with school letter or monogram. The practical way of doing this job is to insert or inset the letters, making them a part

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Should JOHNNY Have PLAYED in the High School Band?

● THE QUESTION IS SOMETIMES ASKED: "Why should son John take up band music? He plans to go through college and take an engineering course."

It is true that John may play in the high school band and still not follow music as a profession. He may, while in college, play in the college band. Or he may, as many are doing, use his training to help defray the expense of college life. However, let us assume that John does not play in the college band. In fact during his college career he drops his music altogether. Does this mean that he should not have joined the school band at all? Has all this excellent training been wasted? *Most decidedly not!* John has an accomplishment, a skill that has been built up step by step during his high school life. This skill can be used in solving the problem of leisure time. He is equipped to take part in bands, orchestras, and small groups.

But let us take an extreme case—John drops music when he leaves high school and never touches his instrument again. In this instance it may seem that he should not have played in the school band at all. But let us give more thought to the situation. Granted that he has a skill which he apparently does not use, should this have excluded him from taking part in high school music?

Let us examine John's situation in the light of modern trends. Isn't at least a large part of our present day school curricula built on the theory that academics of the right sort are not only useful but build a rich background of culture? A person is poorly equipped to grasp the drama of our times if he does not understand history. His mind is not disciplined if he has not studied algebra and geometry. Literary classics are the very essence of refinement. Foreign languages are broadening. These things are so valuable that one who faces the

By Clare Camburn

Supervisor of Music

Tecumseh, Michigan

future without them is indeed poorly equipped. But to say that we use them in adult life in a more concrete way than John (who does not touch his instrument) uses his musical education, is open to debate. John has, during his school music career, helped in a very personal way to recreate the classics. He has, to a certain extent, been enabled to fathom the minds of the great masters. The works of the musical immortals have a profound effect upon the individual who actually helps recreate them by the way of band and orchestra.

So John, unknowingly perhaps, by his association with the masters has gradually built a culture, a subtle approach to the higher and permanent values of life. His musical judgment is sound. He can listen to a program and understand just what he is hearing. He knows that the present "swing craze," while very stimulating, is simply the expression of modern unrest. He can see that "jazz" without the classical would not have a foot to stand on. He knows that the present swinging of the good old tunes betrays the fact that "hot" music must have a good dash of old time melody to keep it from getting tiresome.

So John has, in a subtle indefinable way, built solid standards by which



Mr. Camburn

he can and will evaluate the things that he hears. He no longer sits through a symphony concert with a bored expression on his face. The brilliant trumpet fanfares thrill him. He listens with reverence to the profound beauty of the strings. He recognizes the silver thread-like tones of the oboe. The bassoon with its sepulchral far-away voice is soothing. The muffled tones of the French horns are mystical and intriguing. When the orchestra builds a climax John is not only thrilled but he realizes that he is witnessing a great drama. The symphonic masterpiece which he has just heard may have been the actual expression of some tragic life experience of the composer. He realizes this as only those who have tried to interpret the masterpieces can. He realizes that the modern symphony band and orchestra are the product of years of musical evolution. In fact he has that well rounded, moulded and mellowing experience which only music can give. Let us ask ourselves: "Has John's school music been a waste of time?"

It requires 736 separate mental and physical operations to play one verse of a well known hymn—thirteen opera-



Here are Tecumseh, Michigan's many very definite reasons why "Johnny" SHOULD play in the school band.

It requires 736 separate mental and physical operations to play one verse of a well known hymn—thirteen operations per second. When we stop to consider that these physical and mental operations must be coordinated in a most marvelous way, it becomes apparent that a musical skill is no ordinary skill. Let us say, seeing that we lack a better way of putting it, that musical expression brings out the very best of our physical and mental emotions. It compels discipline, it moulds character. It subordinates undesirable personal traits and puts good ones in their places.

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undesirable personal traits and puts good ones in their places.

No, John has not thrown his time away. He is emotionally more mature. His coordinated faculties give him poise and surety which otherwise he might not have. The discipline of his past experience will carry on into his every day life. He will find it easier to cooperate with others. By all means let John play in the high school band.

ment of all my readers. It certainly encourages me to continue putting my best efforts into the writing of these articles.

Other students who deserve honorable mention for getting in their answers early, although each one had a mistake or two, are: Edward Joling of 1706 Fifty-Third Street, Kenosha, Wisconsin, a Kenosha Central High School pupil; Glen Marshall of Dundalk, Ontario, and Miss Tressa Donohoe, Box 229, Spencer, West Virginia, a senior in Spencer High School. Miss Donohoe deserves special mention, being the only girl who answered the questions.

Now I would like to tell you a little more about triads. While it is true that there are four kinds of triads, namely, major, minor, augmented and diminished, it is not wise to consider that these are invariably built on the first degree of a major scale. As a matter of fact, triads can be built on any degree of a major or minor scale.

To do this scale-building correctly, we must have a thorough knowledge of all major scales and a clear understanding of both the harmonic and melodic minor scales. For instance, C E G is a major triad which is formed not only on the first degree of the scale of C major, but also on the fourth degree of G major and the fifth degree of F major. If we consider the harmonic form of the minor scale, C E G will be found on the sixth degree of E minor and the fifth degree of F minor. Then if we consider the melodic ascending form of minor we will find C E G on the fourth degree of G minor, and in the descending melodic form (natural minor) C E G will occur on the third degree of A minor and the seventh degree of D minor.

This may sound very complicated, but all really good musicians know these formulas. Perhaps the following tables will help you:

In major keys the triads formed on the seventh degrees of the scale are:

I major

II minor

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CHORDS

By Walter Dellers

Noted Music Educator, Pianist, Composer, Arranger
Chicago, Illinois

● MANY STUDENTS SENT IN ANSWERS to the twenty contest triads listed in my article about chords in the December issue of The SCHOOL MUSICIAN. Only a few of the contestants, however, correctly named the triads. Up to the time the present article was written there were only two answers that could be marked one hundred percent. The first one came from Hugh Spencer of 1357 Ardoon Street, Cleveland Heights, Ohio, and the second from Woodward Keil and Noel Paradise of 424 West Seventh Street, Garnett, Kansas. Numerous students received a grade of ninety or ninety-five per cent. Their work was imperfect because they made some slight error in copying or naming the triads. One of the ninety-five percent replies came from Richard Lidrbauch

of 12612 Craven Avenue, Cleveland, Ohio, who says in closing his letter: "I would like to add that your articles are highly enlightening and form a very necessary part of The SCHOOL MUSICIAN. Please keep up the good work." I hope this expresses the senti-

TRIAD RULER

DRAWN TO PIANO SCALE

AUGMENTED	①	x	x	x	③	x	x	x	⑤
MAJOR	①	x	x	x	③	x	x	⑤	
MINOR	①	x	x	③	x	x	x	⑤	
DIMINISHED	①	x	x	③	x	x	⑤		

1-3-5 INDICATE THE TONES OF THE TRIAD

x INDICATES A MISSING HALF STEP



"And the dawn comes up like thunder," when the bass section of Winthrop's all-girl band blasts forth under the expert direction of Mr. Biddle. Eleanor Lovett, Jean Dunlap, Elizabeth Vaughn, Theo Sowell and Ann Thraikill handle their huge instruments with a grace and ease that is charming.

Do GIRLS Make Good Bass Players?

By Mark Biddle

Organizer and Director, Winthrop College Band
Rock Hill, South Carolina

● OF THE HUNDREDS OF HIGH SCHOOL BANDS I have heard at the National High School Band contests and another large number which I have heard while serving as judge at various state contests, I have yet to see very many girls playing basses. It is not uncommon to see some bands with the cornet, horn, baritone and trombone sections almost filled with girls. In fact I observed a high school band not so long ago with the entire trombone section made up of girls. If girls make good trombone and baritone players why shouldn't they make good bass players?

My answer is that girls do make excellent bass players when given the opportunity. Girls do just about everything boys do nowadays so why shouldn't there be some girls playing the basses in our bands. If you will reflect a moment on the high school orchestras which you have heard you will recall that the big majority of the string bass players in these orchestras were girls. It does not require any wind to play string basses but it does require plenty of physical exertion. The strings are large and strength in both the arms and fingers is needed to play them properly. The instru-

ment itself is large to handle and yet girls do a very satisfactory job of playing them. If girls handle these string basses satisfactorily why can't they handle brass basses?

After all, the tubas and sousaphones are no more difficult to play than the smaller instruments. It is much easier to learn to play the band parts for the bass than for the trombone or cornet. Many people, especially girls, think it requires more wind and physical exertion to play the big basses than any of the other instruments and for that reason are reluctant to start on a bass.

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Look Out for That BASSOON

By Clarke Kessler

Mr. Kessler has played bassoon in the Chicago Symphony 15 years; is a member of the Symphony Woodwind Quintet; his teacher, J. Walter Guetter, was for many years first bassoonist of the Chicago Symphony and Philadelphia Symphony orchestras. Mr. Kessler teaches bassoon and piano at the Symphony School of Music and at the National Music Camp, Interlochen, Michigan, during their summer season. He has published arrangements for wind quintet.

● IT SHOULD BE APPARENT to all bassoon players that special care should be given their instruments, for to the best of my knowledge no American manufacturer of musical instruments is at present, offering new bassoons for sale, and importation of them has practically ceased. As a consequence, replacement of broken instruments is nearly impossible. It would seem unnecessary to call this matter to the attention of students, but experience leads me to believe that students are careless of their instruments beyond belief.

First, some "Don'ts"!

Do not remove keys and plug the holes with wood, gum, or wax, if you cannot find uses for them. Find the correct use of the key instead. It has one or it would not be there.

Do not use the bell joint for an Indian club or baton, for a broken one is not replaceable and renders the entire instrument worthless.

Do not use the swabs which come with the instrument for cleaning water out of the bore. Eventually this practice will change the bore and result in poor intonation. Further, the swabs merely smear the water around but do not absorb it. Moisture remaining in an instrument is a large factor in the promotion of wood rot. Take a cue from clarinet players and use cheese-cloth tied securely to a stout cord with a lead sinker on the other end. For the boot joint wrap some cloth around the thinnest of the swabs.

This advice will seem foolishly unnecessary to the conscientious student, but I have seen every one of these instructions violated more than once by thoughtless players.

Now for some "Do's"!

Use a needle or pin to keep the tiny hole in the side of the bokal free from dirt. When this hole is clogged certain tones are nearly impossible to produce. Clean the bokal often with a small brush on a wire procurable in most "five-and-dimes". Dirt from saliva accumulates in it in a surprisingly short time, affecting intonation.

The metal cover on the end of the instrument should be removed and the elbow dipped in molten paraffin to make the elbow air-tight. This should be done at least twice yearly. Most bassoons leak air at this place making low tones difficult to produce. The elbow itself should never be removed unless damaged. Pads should be kept soft and replaced as soon as they harden from dryness. Dust should be removed from under the keys with a large feather. The instrument joints should always be kept well greased to insure against sticking. Bassoons swell in summer months from moisture absorption and dry out in winter months from low humidity. If there are loose joints a small amount of dental floss wrapped around the loose end may be used to take up slackness to make a tighter fit. In summer as the joints become tighter this floss may be removed. The interiors of the long joint and bell joint should be lubricated with boiled linseed oil on a cloth once a year.

Care should always be used in adjusting the bokal in its joint. Never turn the bokal by pressure applied at the end, but rather grasp the bokal near the part where it enters the wing joint. Many bokals have been cracked along the seam by this carelessness.

Reeds are undoubtedly the cause of most bassoon players' difficulties. It should be remembered in this regard that reeds get heavy when new after a short amount of playing and soon cease to vibrate freely. Consequently after a moderate amount of playing they should be sandpapered lightly when wet with a fine grade of wet sandpaper, over the playing surface, particularly that part which is in the mouth when playing. Reeds should be kept clean by washing inside and out with a feather and this should be done often when the reed is thoroughly wet. Rouge and dirt should not be allowed to accumulate upon the playing surface of the reed. Reeds do not last long but have a very short playing life, so do not expect good results from a reed that is dirty inside or



Mr. Kessler surrounded by boat

out, or one which is cracked or has had extensive playing. The cane in most new reeds is too thick and requires too much pressure by the lips. A reed which cannot easily be played softly is too stiff. A properly made reed should speak easily throughout the registers and require but little or no pressure. It may be taken as a general rule that reeds which do not speak easily in the low register are too thick, particularly at the back of the bonn (the bonn is the playing surface), and those upon which the high tones are difficult the reed too thin in front or all over. Naturally it is assumed that the player has acquired the proper embouchure before these rules will hold true. The thickness of the cane in two good reeds may vary considerably, as a soft cane reed need not be as thin as a hard cane reed. Balance is the prime requisite, for a good reed must vibrate freely through the entire playing surface of the reed. If one side is too thick the reed is not in balance. If the tip is not the requisite thinness in proportion to the back only the tip will vibrate and a full tone as well as a quick attack is impossible.

I should like to take this opportunity to suggest to students that they check their fingering of two important notes. The first is E flat on the third space of the bass staff. Most beginners use a key. This is wrong. The correct fingering is to use the first and third fingers of the left hand. Now if a player finds a tone faulty in sound quality and intonation (usually sharp), he may assume that his reed is too thick somewhere, generally

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Marching Maneuvers STREAMLINED for the Basket Ball Season

By E. G. Stiles

Director of Music, Palatine, Illinois, Township High School

● A BASKETBALL GAME IS PEPPED UP immensely by having a pep-band unit from the concert band furnish snappy marches during time-out periods of a game, but the between-halves period of the second game of a double-header, which is generally that of the first team, offers a worthwhile chance to present a colorful display of maneuvers by a complete marching

band unit. First, it offers attraction for the spectators who become uneasy after sitting through a game and a half; second, it offers endless opportunities for the band to receive steady winter drills in marching-maneuvering, and increases their experience and ease of playing near a large crowd; third, it increases interest between the community and the band, and it



E. G. Stiles

increases general spirit between the athletes and band members, as the members of the team are inspired (as I have found to be true) to know the band marches and plays the "fight" song in the school's letter formation.

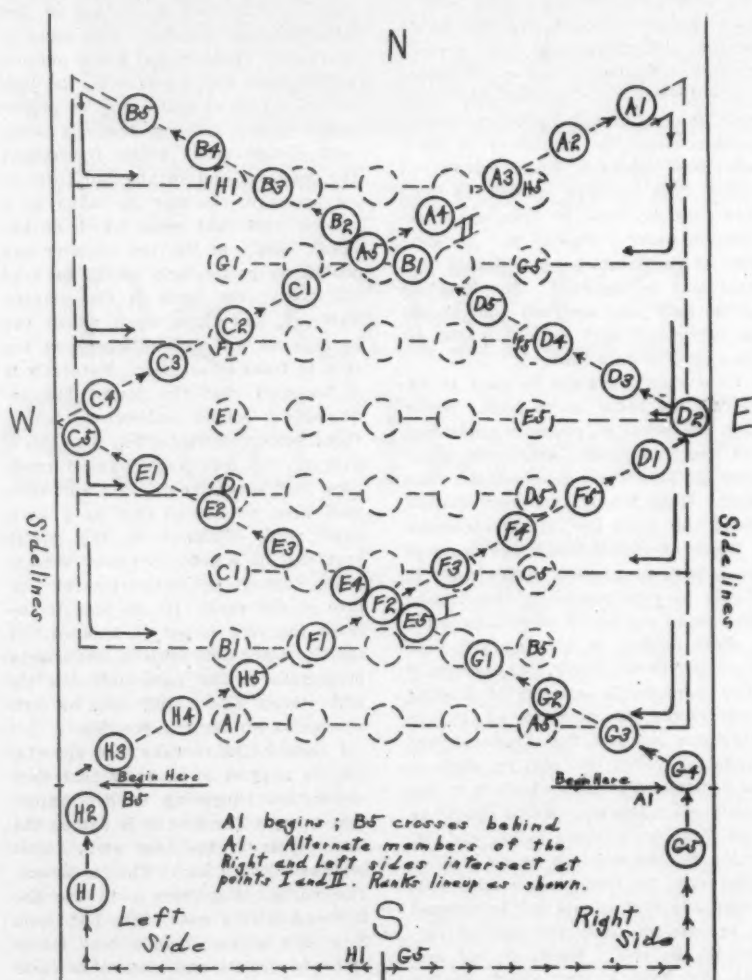
There are various complications which arise while preparing a continuation of drills and maneuvers because of the restricted amount of space the floor offers. I will mention remedies a little later for any complications I have noticed. An alert drum major trained to execute "whistle" commands in a quick and accurate way is the main solution to most complications.

After a band has been drilled quite a little, a band of forty members can attempt to perfect an almost endless amount of formations and maneuvers if time for drilling can be obtained. We have always tried to have an entire new set of maneuvers and formations at each game, so arranged and timed to perform during the half from seven to eight minutes.

We use five files and eight ranks, lettered and numbered as follows: files 1 through 5 and ranks A through H; A1 being the right front member, and H5 being the left rear member of the band.

The following is a summary of our general continuation for a performance:

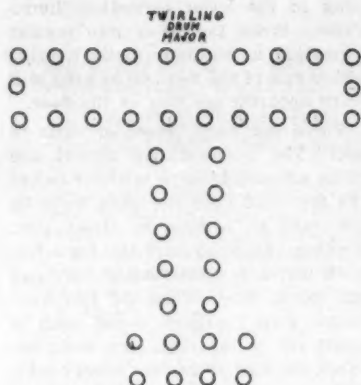
1. A quick entrance with a snappy 144 cadence.
2. Some formation or maneuver in center of floor after a halt-mark-time signal.
3. Quick breaking of formation or return from maneuver and form letter of visiting team, facing



Figures 1 and 2 combined. Figure 1: Double-cross. Figure 2: Ranks lining up after crosses.

Figure 3
Airplane Formation

Figure 3



their bleachers or their side of gym. (Fig. 8.)

4. Quick breaking of letter into regular band formation (facing opposing side), followed by a reversible or opposite countermarch. (Fig. 9.)
5. Face home side bleachers after opposite countermarch and form letter for home school.
6. Snappy exit.

One of our entrances consists of a double-cross. The band lines up as follows at one end of the floor:

Right Side: A1-5; C1-5; E1-5; G1-5.
Left Side: B5-1; D5-1; F5-1; H5-1.

The two files intersect at about one-third the length of the floor from the end they begin and again at the next third length from the other end, as shown in Figures 1 and 2. After this entrance, the band is facing the direction they started from. They may then be given a non-reversible or regular countermarch if necessary for the next formation. (Fig. 10.)

Two more types of entrances which get the band on the floor in quick order consist of having them line up at one end in regular band formation with rank A on the free-throw line and the next two ranks at regular rank distance behind rank A. The remaining ranks may be formed in closed rank position behind the first three. This allows the front part of the band to get away in full formation. The remaining ranks "hold back" a little into formation as they step away. I mention two types of entrance from this lineup as the band may line up in increased front formation and step away with no further signal necessary until the halt mark time signal, or they may line up as mentioned, excepting in a decreased front formation. This latter implicates a quick increased front signal immediately after the band has stepped away and

the ranks have adjusted themselves to regular formation distance. It also calls for a quick halt-mark-time signal just after the increased front has been made. Although complex, an alert drum major can execute signals for the decreased front entrance to an advantage.

Another effective entrance is to line up in an "airplane" formation (Fig. 3), having the taller members form the wing span, and the rest in order of size down to the shorter members forming the fuselage and the tail of the plane. Use a twirling drum major for the propeller, twirling gradually faster as the plane begins to move on signal. It is effective to have a snare drummer keep a steady roll and a sousaphone player produce a low rumbling vibration all the way. On reaching the other end of the floor, a cymbal crash together with a bass drum beat will signal the plane to "crash" and the band then goes quickly into formation facing the other direction, and ready for another maneuver.

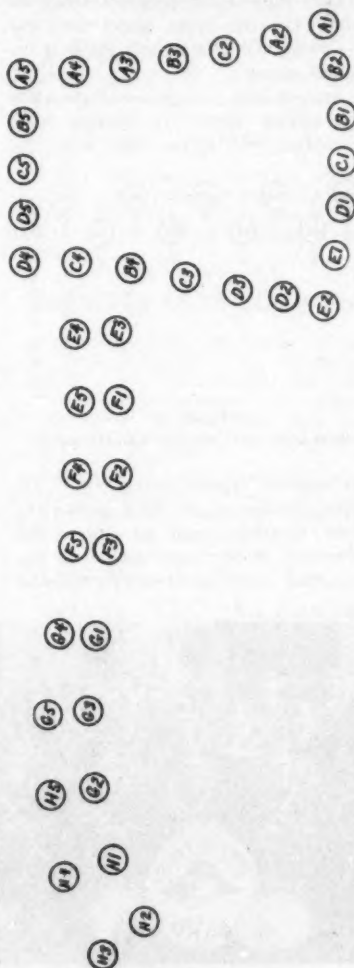
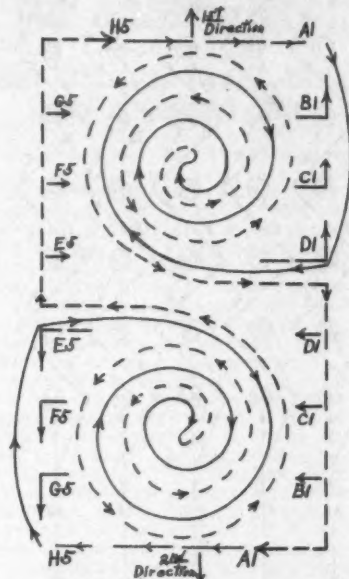


Figure 4
Hatchet Formation
For Washington's Birthday

Formations and maneuvers to be formed after an entrance are almost endless. One of the formations we have used is the Hatchet (Fig. 4) in memory of George Washington in which we played America. Any patriotic number could be substituted. Another is the spelling of HI-HO and playing Heigh-Ho, The Dwarfs Marching Song Fox-Trot while in the forma-



Figures 5 and 6 combined: Fig. 5, A1 and H5 begin spirals as shown. Fig. 6, coming out of spirals, A1 and H5 and the following ranks go into regular formation with band facing opposite direction. Drill at one end of floor.

tion. A double-spiral drill combined with an unweaving of the band, as shown in Figures 5, 6, and 7, makes a fascinating drill. Figures 5 and 6 take place on one end of the floor. Note that the band layout reverses in these two figures. In figure 7 the band unweaves on signal with the H rank beginning to the right, then to the left. Rank G begins to the left, then to the right following rank H. Rank F begins to the right, then to the left, following rank G, etc. When H rank reaches the other end of the floor, the band is given a halt, an about face, a forward march to other end of gym and an opposite countermarch signal in order mentioned and the band is again back at the center of the floor in regular layout formation.

Other maneuvers and formations such as the cartwheel, a single spiral, heart formation and a skull and crossbones are effective.

From regular formation lengthwise on floor the band can approach the visiting bleachers as shown in figure

8, by making 1 or $1\frac{1}{2}$ revolutions, depending which direction they are facing, in a revolving "O" into formation facing visiting bleachers. Letters may be formed in script led by

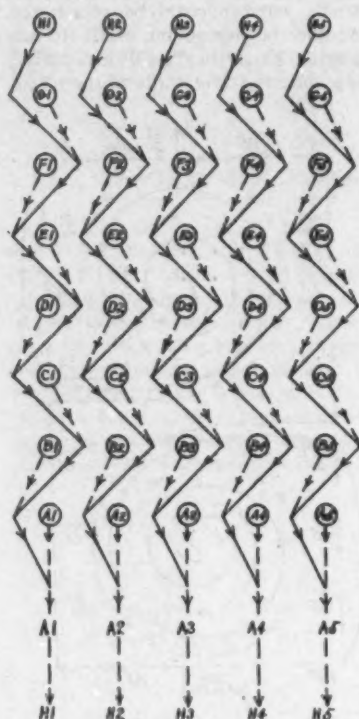


Figure 7

the drum major whenever possible where more intersecting may be used, or they may be formed in block style. It is very effective to play the visiting school's fight song whenever possible in the letter formation. This creates a good sportsmanship feeling between the two schools. We use the revolving "O" approach to the visiting bleachers instead of a cartwheel turn because of the complication arising due to the width of the floor. The cartwheel turn is somewhat difficult

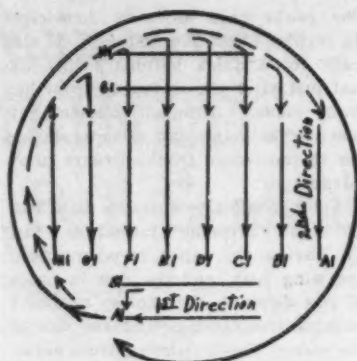


Figure 8

Ranks leave formation by turning Right and marching down file 1 to point A1. A1 begins revolving "O", and begins formation facing visiting side.

because it necessitates the rear ranks in "wheeling" around and shifting sideways. Another precaution to take in the revolving "O" (except when leaving it), the double-spiral, and counter-marches, is that each member always follows the person in front of him. Let the drum major lead the revolving "O" and A1 and H5 lead the double-spiral.

After forming the letter of the visiting school, return to regular band formation, still facing their side. By

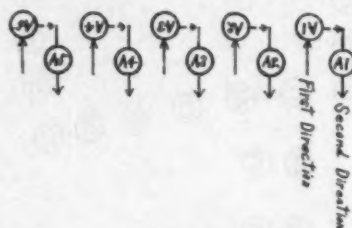


Figure 9

Reversible or Opposite Countermarch

the opposite countermarch, Fig. 9, reverse position on the floor, facing the home bleachers, and go into letter formation of the home school on signal. The more varieties and ways of

forming or approaching formation of the home letter a band uses, the more colorful will be the seasons display.

Upon finishing the school's "fight" song in the letter formation, immediately break the letter into regular formation in a scatter method facing either end of the floor. The band will learn apparent position on the floor.

There are many types of exits to use. The quickest and easiest one being a forward march to either end of the floor and have the band leave by one rank at a time to either side. Another exit is to have the band forward march to either end of floor and halt mark time. Then the four rear ranks may continue ahead with a slight cut to the right and down between the files of the four front ranks, the rear half of file No. 1 marching along side of the front half of file No. 1. They may then exit to either

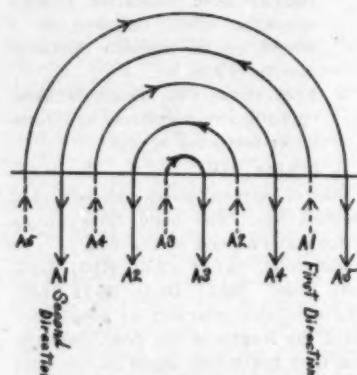


Figure 10

Non-Reversible or Regular Countermarch

side by one or two ranks at a time of ten members each.

Any music lover, when not physically handicapped, is a potential marcher, and will be thrilled to apply his or her emotional feeling for martial music to an organized marching-manuevering unit.



Just why the Palatine Township high school band should exhibit the forbidding pirate on the drum head, we are not prepared to say but we must admit that the new uniforms are in the very latest vogue, even if the white shoes do become soiled, notwithstanding.

NATIONAL B. AND O. REQUIRED PICKED

Chicago, Ill.—Scooping the deadline, January 15, for announcement of the required National Band and Orchestra numbers, by about two weeks, this important information is released as follows. For Band

Class A—Manx Overture
Wood BHB
Class B—Niobe Overture
DeRubertis Remick
Class C—Hero Overture
Johnson Fischer
and for Orchestra
Class A—2nd Movement, Unfinished Symphony
Schubert Fischer
Class B—Three Brothers
Cimarosa BHB
Class C—Passacaglia and Fughetta—Johnson, H. BHB

The Board of Control meeting at which all ten Regions were represented, was held in Chicago between Christmas and New Year and according to President A. R. McAllister, was most successful. "The general representation and interest," stated Mr. McAllister, "insured the continued growth and progress of the combined competition festivals."

Invites Are Out for Big Tri-State at Enid in April

Enid, Okla.—Third week in April, 1940 is the time period for the 8th annual Tri-State band festival to be held at Phillips University.

Last year, more than 5000 young musicians registered for this annual event to have their work judged by such famous men as Herbert L. Clarke, Frank Simon, Austin A. Harding, A. R. McAllister, Harold Bachman and others. This year, according to festival officials, additional outstanding judges will be included. This festival is regarded by many as one of the greatest musical events of the Southwest. Milburn E. Carey is general chairman.

Arkansas District Holds 1st Clinic, Big Success

Jonesboro, Ark.—Fifteen bands were represented in the first Northeast Arkansas band clinic held here on December 8, according to E. B. McDowell, president of the association. Nearly all of the B, C and D numbers on the current contest list were read by the 90-piece band and a twirling class was conducted by Mrs. C. A. Hartley of Batesville, assisted by Lee Roy Scott, drum major of the Jonesboro senior high school.

The annual Northeast Arkansas band festival will be held at Paragonid sometime in March.

Play, Sing Everything Asked at No. III. Clinic

Joliet, Ill.—"This is strictly a 'shop' clinic", said A. R. McAllister, as he welcomed band, orchestra and choral directors to the Northern Illinois clinic held here Friday and Saturday, December 15 and 16.

Every number on the Class C, B and A, 1940 selective lists was in the folios when the Joliet Township band tuned up on Friday evening at 7 o'clock. It was the director's promise to play every band number from that list requested by December 12. C. J. Shoemaker was chairman of the band clinic.

The band also played the Illinois required numbers for Classes A, B and C.

Visiting orchestra conductors heard the Joliet high school orchestra under the direction of H. A. Converse in numbers for all classes with special emphasis on B and C. This part of the clinic was under the chairmanship of T. Rohner.

In the choral division, A. H. Zimmerman's Joliet group, took the clinic work giving preference to numbers in Classes B and C, particularly the latter.

It was not a large clinic but one of the best and if repeated annually, will soon become one of the largest, according to the opinion of the directors present.

Makovsky at the Quarter

Stillwater, Okla.—In honor of his 25th year of service to the Oklahoma A. & M. college as director and head of the music department and conductor of the symphonic band, Boh Makovsky was given a silver anniversary concert on December 7.

There were several presentations of gifts and tokens of esteem. A handsome, bound silver-covered program was part of the occasion.

Those New Yorkers Sure Can "Up" the Budget

Ilion, N. Y.—Seven years ago, the New York State School Music Association set up in business with an annual budget of \$60. For 1940, their budget is \$16,000.

This can pretty well be taken as a general indication of the growth of school music in the past seven years.

"In 1940," states Frederic Fay Swift, secretary-treasurer of the association, "we shall again sponsor at least fifteen sectional competition festivals, two State finals, and the 8th annual clinic at Rochester. We expect 35,000 boys and girls to participate in these events."

Cleveland, Ohio.—The Glenville high school choral club held its annual winter concert on January 9. Mr. Gee directed.

300 AT URBANA FOR ANNUAL MEET

Band, Orchestra, Vocal Music Studied at Region 3 Clinic

University of Ill. Campus—More than three hundred publishers, composers, school musicians and directors, representing sixteen states, were on the campus Thursday through Saturday, January 4 to 6, for the Region 3 Music Clinic of the National School Band, Orchestra and Vocal associations. This clinic was held this year in conjunction with the eleventh annual music meet of the University conducted by Dr. A. A. Harding.

A feature rather new to the clinic was the student chorus of 100 voices assembled from high schools of Region 3 under the supervision of David Nyvall of Chicago. As a closing event the choir was divided into three units directed respectively by Irving Wolfe, Charleston State Teacher's college, Raymond N. Carr of Glen Ellyn and Alex Zimmerman, Joliet, in a miniature competition-festival for clinic purposes.

The student clinic orchestra was similarly regimented from high schools of Region 3.

Clinic lectures included "Simonizing the Concert Band" by Dr. Frank Simon, noted director of the famed radio band which bears his name; "Band Pageantry" by Mark Hindsley, director of the University's first regimental band; "Editing Band Materials" by Dr. Harding; "Music in Chicago Schools" by Helen Howe, director of school music in Chicago; "Materials for Development of Diction" by Don Malin; and a lecture with demonstrations on "Bowling in the School Orchestra" by Adam P. Lesinsky of Whiting, Indiana, president of the National School Orchestra association.

Included in the program was a demonstration of wind ensembles by Clarence Sawhill, director of the University's second regiment band.

The band work at the clinic was
(Turn to page 24, Col. 1)

Colorado Requireds

Required numbers for the Colorado Contest-Festivals for 1940 are announced as follows.

Band: Class A, Manx Overtures; Class B, Scenes from the Sierras; Class C, Traveler Overture; Class D, Judy's Dream.

Orchestra: Class A, Bacchanale; Class B, Rhythmologic Sketch; Class C, Roumanian Fantasy; Class D, Minuet from Bernice.

Refer to your official selective list for other information regarding these numbers.

Urbana Clinic

performed by the noted University bands under the direction of Dr. Harding and was devoted largely to the reading of manuscript compositions and newly published selections as well as the reading of some of the contest music. Guest conductors were Dr. Simon; Glenn Cliffe Bainum of Northwestern and Harold Bachman of Chicago universities; Peter Buys of Hagerstown, Maryland, president of the American Bandmasters Association, who conducted his own composition, "Welcome March"; and A. R. McAllister, president of the National School Band association.

Music on Land and Sea

Van Nuys, Calif.—Mr. Charles G. Tingle, director of the San Fernando

high school bands and orchestra, has had a musical career that covers land and sea.

During his boyhood days in Ohio, he sang soprano with the church choir, enlisted in the U. S. Navy at the age of 18 and was sent to sea with the U. S. S. Topeka band, after a year was honorably discharged as First musician and did



Mr. Tingle

orchestra work in Oklahoma City for a while, then went to New York to continue his vocal study. After two years, was sent to Billings, Montana, to direct the Second Regiment band, next to Kansas City, Missouri, to direct church music and the Orpheus male chorus, then joined the Aborn Opera Comique company in St. Louis and sang light opera in all the leading cities of the east and middle west, was recreational and music director in Chicago, Bay City, Michigan, and St. Petersburg, Florida. Finally in 1927 was assigned to the San Fernando high school where he directs junior, senior and football bands and the orchestra.

Closes Year with Concert

Joliet, Ill.—Under its capable director, Forrest L. McAllister, the Joliet Grade school band gave its closing

Official Band for University at Big Game



The Lenoir high school band stepped over its head to play on the sidelines of Kenan stadium at the University of North Carolina in Chapel Hill, for the annual football classic between Virginia and Carolina on Thanksgiving Day. It was the eighth time Lenoir played for this game but the first time they officially represented the University. The band also played for the Duke-Davidson and Duke-Wake Forest games this year, besides their regular schedule of high school games. Incidentally, Carolina won the Thanksgiving game, 19 to 0.

1939 concert on Sunday afternoon, December 17 in the high school auditorium. The same program was played previously at Lockport on Thursday night, December 14.

The concert was in keeping with the Yuletide season and was one of the best ever presented by the Joliet Grade school band.

Clarence Warmelin Invents Device for Clarinet Study

Chicago, Ill.—Announcement has been made of the invention by Clarence Warmelin, well-known clarinet teacher of Chicago, of a device for students of and performers on clarinet in enabling them to adopt correct position for the hands and fingers.

It is the claim for Mr. Warmelin's invention, which he has patented, that by using it the clarinetist will be able to further his technique as much in two

weeks as would otherwise take three to six months. It is prophesied that it will be a great boon to all clarinet players, making it possible for beginners to start with correct hand position, and "old-timers" to correct faults along this line and to improve their technique materially.

The device will be placed on the market soon by Mr. Warmelin, and it is believed that it will fill a long-felt want, since it will do mechanically something that has heretofore taken a long, intensive training, which in many cases has not achieved the results sought for the clarinetist because of an innate inability on the part of many of them to train their hands correctly for this important phase of playing clarinet.

Middle Illinois Unites in 3 Way Spring Contest

Peoria, Ill.—35 counties in the center of the state will combine band, orchestra and vocal contests this year under a new plan which divides the territory into four districts, as follows.

N. W. Central will include the following counties: Henderson, Knox, Stark, Warren, Fulton, Peoria, and Tazewell.

S. W. Central will include the following counties: Hancock, Adams, Brown, Menard, Mason, McDonough, Pike, Scott, Sangamon, Logan, Schuyler, Morgan, Cass.

N. E. Central will include the following counties: Woodford, Marshall, Livingston, McLean, Iriquois, Ford, and De Witt.

S. E. Central will include the following counties: Christian, Vermillion, Piatt, Douglass, Shelby, Champaign, Macon, Edgar, Moultrie, Coles.

Officers of this new unified central section are Dr. C. Wolfe, Charleston, Ill., vocal; Fred J. Huber, Peoria, Illinois, Band; Fred Fehr, Onarga, Ill., Orchestra.

Even Lost Nation has Fine School Band



Directed by H. L. Booth and drilled by O. H. Story, their superintendent, the Lost Nation, Iowa, high school band has won First place in the State marching band contest since 1934. They also placed First in the National in 1934 and 1939. The band is quite popular in Eastern Iowa and fills many engagements during the summer months.

Loebel's Fourth Year at Mosinee
 Mosinee, Wis.—The position of Secretary-Treasurer of the North Central Wisconsin Music Association is very ably filled by Mr. William G. Loebel, director of band and orchestra of the Mosinee high school. A graduate of Milwaukee Teachers college, Mr. Loebel spent one year at Pulaski, Wisconsin, two years at Marquette and is in his fourth year at Mosinee.



His present band placed First in concert and marching, his orchestra is also a First division organization. New uniforms for the band were purchased last year and on November first, the school musicians took over their new modern sound proofed music room. Tennis, golf and reading are Mr. Loebel's recreational pastimes.

Mr. Loebel

Iowa County Picks 13th for February Clinic

Nevada, Ia.—Story County schools are holding their 2nd County clinic on February 13 here to include both instrumental and vocal departments.

Stanford Hulschizer of Drake University has been engaged as vocal critic and A. R. Edgar of Iowa State college will criticize the instrumental work.

Demonstrations will be performed in both divisions by picked groups from schools of the county. Afterwards, the critics will give helpful suggestions and recommendations to the directors.

This is the second time the clinic has been held by the 18 schools of the county under the auspices of the Administrators' Association. Martin K. Elstad of Story City is chairman of the clinic committee.

Sponsors Hear Bachman Speak and Farragut High Band Play

By MARTHA McCUNE, Publicity Chairman

Chicago, Ill.—The monthly meeting of the Chicago Public Schools Band and Orchestra Sponsors, held the evening of Wednesday, December 13, on the seventh floor of the Lyon & Healy building, Wabash and Jackson, was rather a gala occasion. Those present were favored by being addressed by one of Chicago's most prominent musicians and band directors, and by hearing one of the city's finest high school bands.

The featured speaker was Mr. Harold Bachman, director of the University of Chicago band. His subject was: "Preparation for a University Education". Mr. Bachman discussed the great value of higher education, and brought out clearly the fact that the college student with musical ability finds music a source of great pleasure and influence in rounding out a university education, but also is so often able to make that musical ability a financial asset while in school. Ability as a musical performer, he stated, has enabled many a young man and woman to secure schooling that would otherwise have been impossible. We appreciate Mr. Bachman's presence on this occasion, and hope that we may have him with us often.

The musical treat on this evening was the playing of several selections by the Farragut concert band; a very fine woodwind trio; a clarinet quartet; and a classic solo on flute, played by Muriel Svoboda, a pupil of the Wermelin Woodwind School.

This was the last meeting of the Sponsors for 1939. It is the hope of our group that all Sponsors will continue their great interest in our group and will make it 100 per cent in 1940. Our next meeting will be held on Wednesday evening, January 17 in the Lyon & Healy building. It will be "Junior College" night, and musical

Delta's Twirlers

By Ludie Richard, Jr.

Delta, Colo.—When the Delta band of almost 90 musicians under the direction of R. Gordon Ayres goes on parade, they



Wanda Satterfield and Billie Louise Carson, expert twirlers of Delta, Colorado high school band.

are efficiently led by Wanda Satterfield and Billie Louise Carson. Their attractive smiles and expert spins have made them popular throughout the neighborhood of Delta.

Sharing the lead honors are drum major Darrel Cheatum and Ashley Adams, and banner bearers, Harold and Jerold Nevin who are identical twins.

entertainment will be furnished by Junior College students. The guest speaker will be Dean Conley of Wright Junior College, who never fails to give interesting addresses.

The growth in interest in the Sponsors Association during 1939, and the marked increase each month in attendance, proves that its purpose is highly approved by those many who have the welfare of school music at heart. It is confidently prophesied that during 1940 the Sponsors will exert great influence in expanding this art among the students in the schools in Chicago and vicinity.

Charleston, W. Va.—The annual carol festival of the Kanawha County schools under the direction of J. Henry Francis, gave nine concert numbers on Sunday afternoon, December 17.

Pick Region 2 Personnel for Contest May 16-18

St. Paul, Minn.—Eight outstanding personalities of instrumental school music have been contracted to act as band, vocal and orchestra judges in the Region 2 National Music Competition Festival to be held here May 16-18. The municipal auditorium will be used for the major features of this event.

Gerald R. Prescott of the University of Minnesota, is chairman and John E. Howard of the University of North Dakota, is secretary-treasurer of the Region 2 festival board and they are directors of the coming festival.

The annual Regional clinic was held at the Minnesota University on January 3, 4 and 5 with Karl L. King, past-president of the American Bandmasters Association as guest conductor of the clinic band.

Will These Penn's Win Again in 1940



The string ensemble of the Warren, Pennsylvania high school won the Class A 6-12 ensemble championship of Pennsylvania last year and are hard at work to retain their title this year. The group, directed by Harry Summers, is constantly in demand for functions both inside and outside of school.

Thumb Nail Sketches of Big Names in the Baton World

Edward L. Clark, Elkhart, Indiana. Assistant Fire Chief of the Elkhart, Indiana, Fire Department. Father of the famous Kathryn Clark of circus fame. Kathryn has won many baton twirling contests in the days of her amateur career. Mr. Clark started to develop batons for his daughter and for his other pupils. This led to the development of one of the finer twirling batons of today. He is also well-known as an outstanding drillmaster. He is the drillmaster of the famous Elkhart, Indiana, High School Marching Band. He is noted for his dazzling fire-work displays and his new love, flag swinging. He has taught some of the best in the business today. Wherever there is a baton twirling contest in the middle-west, Mr. Clark is usually to be found with at least a dozen twirlers around him. They flock to him like bees to honey. I have known him for years and list him in the "upper ten" of my friends. "Ed" is the type you like to call a "pal."

Question: We have a daughter, who after a sudden illness, lost control of the use of her left arm. She has overcome this but her arm is now very weak. She never uses it unless she absolutely has to. We were wondering if baton twirling would build up strength in her left arm.—Everett and Margaret Mitchell, Eldorado, Illinois.

Answer: Twirling naturally builds up the strength of the arms. Not only does it build up strength in the arms but it also leads to the development of better muscular control. Before you definitely start your daughter twirling, I would suggest you ask your family physician if he would advise this. Not knowing what caused the weakness to occur to your daughter's arm, I would not want you to take my advice without first consulting him.

Question: I have twins, boy and a girl, age five. They are always trying to twirl whatever they lay their hands on. Do you advise me to start giving them lessons in baton twirling? Would they be able to learn how to twirl? How long would it take them to learn?—Mrs. Iris Laird Waters, Richmond, Virginia.

Answer: This is a difficult question to answer. I have taught one youngster as young as three and a half years old. He finally learned to do several of the simpler movements. He could do them with unusual ease for a child of his age. I have seen amazing exhibitions of baton twirling by children hardly old enough to know their A, B, C's. To say, yes, go ahead and give them lessons, would be not the wise thing to do. It all depends. Some children learn the art much easier than others. Some are "naturals." Others have to consistently work to develop the movements. From your letter I gather that there is a twirling instructor in Richmond. I would advise you to take the twins to him and see what he says. After working with them for, say, two lesson periods, he will be able to tell if they will be able to catch on. If you start a child out at such an early age and it takes him forever to catch on, it sometimes discourages him and he will give it up, where if he had waited a few years he might have made a success of it.

Address questions to Roger Lee, Chi Delta Chi, 402 South Normal Avenue, Carbondale, Illinois.

Attention! Baton Twirling Class!

Conducted by Roger Lee, Carbondale, Illinois

Within the next few months the state and regional contests will be held. To you, the twirlers, that means practice, practice and practice, day in and day out. As before, the twirlers will be required to execute the nine rudiments of baton twirling which are: 1. Salute 2. Mark Time (or Beating of Time) 3. Wrist Twirl 4. Figure Eight 5. Two Hand Spin 6. Pass Around Back 7. Cartwheels 8. Four Finger Twirl 9. Aerial Work. In this article, I am going to describe the correct way to execute the first two rudiments.

Rudiment One

Salute

The salute is the first requirement of any drum major. Although it isn't a twirling movement, it is one of the nine required rudiments at official school contests. Most twirlers use some tricky preparatory movement before going into the salute. Therefore, a preparatory movement is described to you which adds finesse to one's showmanship.



Figure 1

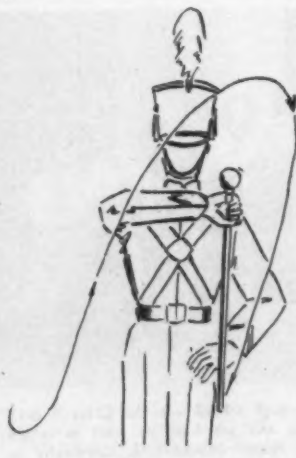


Figure 2

To execute the preparatory movement the baton is held in port baton position as shown in Figure 1. The arm is then moved slightly away from the body and the hand is lowered to a position a little higher than the waist. While doing the above, let the shaft drop until the baton is held in a vertical position. This also is shown in Figure 1. Then, by turning the wrist upward the baton will begin to revolve. By continuing this wrist motion the baton will revolve in a complete circle outside the right arm. As the shaft revolves upward the second time (completing a circle outside the right arm) turn the wrist toward the body and continue this motion until the back of the hand is resting against the chest. As the wrist is turning toward the body let the baton slide gradually through the hand until the baton is finally grasped just below the ball. The correct salute position is shown in Figure 2.



Fig. 3

Rudiment Two

Mark Time

This is another rudiment which isn't a twirling movement but one which must be executed properly at the official school contests.

When marking time hold the baton correctly. This means to hold the baton gracefully so that the arm doesn't tire. The correct holding position is a relaxed grip in the socket between the thumb and the first finger, the baton partly



Fig. 4

against the palm of the hands and the fingers merely acting as guides or to steady the baton. This is shown in Figure 4. The angle at which the baton is held must never be too high nor too low. The angle of the baton in the diagram is the correct angle. Never let the baton wobble from one angle to another. Hold the baton steady at all times. The drum major who allows the baton to wobble usually

(Turn to page 80)

Chanute's Twirler Clicks

Chanute, Kansas—A charming little strutter is Miss Marjorie Hamilton, drum majorette of the senior high school band. Though not very big, Marjorie twirls a mean baton with the best of them and evokes cheers and applause when the band goes on parade.



The band, directed by Albert G. Brown who also directs the orchestra, placed highly superior in the State district contest and in Division one in the National. Eighteen soloists ensembles from Chanute high school also won Division 1 and five placed in Division 2.

Jo Scores "Perfect"

Crestview, Fla.—Although her snappy outfit of shorts and jackets makes Jo Tisdale, drum majorette of the Crestview band, a drawing card, her outstanding twirling feats really cause the onlookers to break out in applause. At the State festival competition, Jo so impressed the judges with her showmanship and ability that they not only gave her a First division rating, but handed her a perfect score on all required movements.

**Jo Tisdale**

Mr. R. H. Thompson is the director of the Crestview band.

Batoneers Get Pins*By Sylvia Orwig*

Wewoka, Okla.—It is easy to recognize the members of the Wewoka high school baton club because of the beautiful little pins the spinners are now displaying. A gold "W" set on a black background with the word "Baton" also in gold directly below, a black guard with a gold "40" connected to the pin by a small chain makes an attractive mark of distinction for the twirlers.

The baton club has become quite active since E. E. Wilcox took over the directorship four years ago. This year there are 21 members representing the 75 musicians in the high school band.

Band Gets Up-to-date

Brownsville, Pa.—The senior high school band has been increased to 73 regular members this year and four color guard bearers, five drum majors, a completely uniformed twirling corps of 24 girls and a mascot have been added to bring the band up-to-date.

Several successful dances have been given by the band this year and they expect to entertain even more.

Paul E. Carson, who managed the "All Western Pennsylvania Band" (see cover, May, 1939) and who has been named to act as manager again this year, is the director of the Brownsville band.

John Alden's Waxworks

The Latest Things on Record

Two very important offerings occupy our attention this month—Jascha Heifetz's recording of the Brahms Violin Concerto and Richard Strauss' tone poem *Ein Heldenleben* by the Philadelphia Orchestra—both masterpieces, musically and reproductively.

Like Mendelssohn, Beethoven, Tchaikowsky, and Sibelius, Johannes Brahms wrote only one concerto for violin, and like the first-named composer, Brahms called upon Joachim, violin virtuoso of his time, to aid and make suggestions in his writing. But it is said: "Brahms conscientiously asked his friend's advice on all technical questions and then hardly ever followed it." However, it is doubtful that the concerto suffered because of this peculiarity of the self-willed composer.

The combined result of Mr. Heifetz and the Boston Symphony under the direction of Serge Koussevitzky is magnificent. Reports go that artist and conductor, both extremely difficult to please, were more than satisfied with their work, all of which should give one an idea of the excellence of this album. Victor M-581.

Brimming with orchestral brilliance, is one way to describe the tone poem of Strauss. The richness, beauty and color of *Ein Heldenleben* is present as it stands in the manuscript—static, unplayed. Of course, it requires a medium to bring it to life and give it attraction. This has been expertly done by Eugene Ormandy and the Philadelphia Orchestra. Victor M-610.

There is no program, no story to *Ein Heldenleben*, according to its composer, but "A Hero's Life" is widely accepted, whether he wishes it or not, as the story of Strauss' life and he is regarded as the "Hero." The music carries a listener through the Hero's young manhood, love, strife and ultimate triumphs in battle, victories of the mind and spirit, through to final and peaceful tranquility.

There are six sections to the work, and in the fifth one catches occasional "glimpses" of Strauss' past compositions.

Richard Strauss is something of an exhibitionist in that he "throws" his instruments at you in a galaxy of tonal color, and you are apt to be blinded by a triumphant horn solo or a sweep and flash of the strings—leaving you confused about the composition as a whole. Understanding comes soon after two or three listenings.

Graciously unsophisticated is the newly discovered soprano voice of Dorothy Maynor, colored girl from North Carolina. Noteworthy is the delicately soft quality in her singing of Schubert's *Ave Maria* in *Gretchen Am Spinnrade* (Victor 15752).

Clouds, Festivals and Sirens are the titles of Claude Debussy's *Three Nocturnes* (Decca 25544-25546) and are recorded by the Orchestra of the Concerts Colonne, Paris under the direction of Gabriel Pierné. The first nocturne is as its name indicates and sort of floats you along by its soothing quiescence—the second is active and moves along at a gayer tempo than the first—in the last a beautifully weird effect is produced by a choir of voices hovering over the orchestra. For records of an early vintage,

the quality of these is quite satisfactory.

Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam offer the *Symphony No. 5 in E Minor* of Tchaikowsky on Decca 25478-25484. Musically these records are splendid—both conductor and orchestra have brought the tone colorings of the composer's vivid instrumentation into full view, but the quality is not so good. However, if you own a good machine and really love the music of Tchaikowsky, you can get along with this set. The *Valse* from Tchaikowsky's "Serenade in C Major" completes the last side.

Another well-known composition among band and orchestra people is the Cesar Franck *Symphony in D Minor* (Decca 25585-25589). The performance throughout sounds hurried, which detracts from the symphony's natural fullness and richness. Too, there is a noticeable lack of building-up to climaxes. Rhene Baton (rightly named!) conducts the Pasdeloup Orchestra. Passable only, because of foggy reproduction.

Something very special in recorded music is the harpsichord playing of Alice Ehlers (Decca Album 61) as it enables us to hear music as it was originally intended we should hear it. Our ears have become so accustomed to hear any and every piece of music played by any sort of musical group that it is not surprising we should warm to this quaint and charming instrument and its own particular kind of music. Included is *Courante* (Lully), *Gavotte* (Bach) from the "French Suite No. 5 in G Major", *Pavan* (Byrd), *Gagliarda* (Frescobaldi), *Gigue* (Loelliet) from "Suite in G Minor" and one of the best in the collection, *Sarabande* (Bach) from "French Suite No. 1 in D Minor", *Passapied* (Fischer), *Passacaglia* (Handel) from "Suite in G Minor", and the *Turkish March* (Mozart) from "Sonata in A Major", which is also very good. Quite an imposing line-up, don't you think?

Two single discs by the Victor Symphony Orchestra are the *Air For G String* and *Come Sweet Death* (Victor 36233) by Bach and the *Prelude to Act 1* and *Aragonaise* from "Carmen" by Georges Bizet (Victor 26352).

Popular

The Smoothies sing *Love Never Went To College* and Bob Allen does the same with *I Didn't Know What Time It Was* (Victor 36366) and with singers in the same order, *Love Grows On The White Oak Trees* and *Crying In My Dreams* (Victor 26349). Hal Kemp supplies the music. Staccato, muted trumpets, racy saxes and clarinets, double-octave piano and solid bass and rhythm of the Kemp aggregation never misses on a record.

Here's an extra you might enjoy. Maxine Sullivan sings *Jackie Boy* and *Sing Something Simple* (Victor 26372). The first tune has an odd lilt and is much like a ballad with a verse, chorus and another verse and so on—and on and on. The second, of course, you all know. This copper-colored gal has a soft, simple style of singing that is unique. She gives the impression of being perfectly unconscious of all else about her (except her song).

Haigh's Pupils Perform

Grand Junction, Colorado—The students of Bertram N. Haigh, eminent French hornist and brass instructor, presented their recital on Monday evening, December 4th. Among the performers were Carlyle Larson, Joseph Powell, Joseph Pollard, Harold Tabor, Donald Cerney, Eugene Nourse, Robert McGlohn, Jack Wilcox, Kenneth O'Brien, Robert Johnson, Shirley Phillips, Bob Chapman, William Ela, Bud Flockhart, Jack Christiansen, Lynden Snyder, Lyle White, William Soderstrom, Charles Blair, LaRome Swim, Jack Spence, Alfred Hollyfield and Forest Carhartt. They were assisted by Anna Mae Smith, piano, Rita Walker and Louise Russell, violins, Marjorie Femberthy, viola, Adeline Van Gundy, cello, Lloyd Murray, bass, and Barbara Wright, piano.

Plays with U. of Tenn. Band

By Rebecca Sue Riggs.

Morristown, Tenn.—Bill John Catron, judged a First divisioner by Dr. Frank

Simon in the Eighth Regional contest held at Charlotte last May, is continuing his trombone career with the University of Tennessee band. While in high school, Bill held first chair in the band and was a guide in the marching band.

The Morristown high school band under the direction of William



Bill Catron

D. Mathes is only three years old and is steadily growing in membership and ability.

Faculty Quartet Acclaimed

Flagstaff, Arizona—The members of the faculty string quartet, organized recently on the campus of Arizona State Teachers college are Dr. Elson A. Ardrey, head of the music department here, first violin; Prof. J. Alfred Anderson, college band director, second violin; Robert Atwood, one of the state's best known landscape artists, cello; and Robert LaMaster, viola. Mrs. LaMaster accompanies the group on quintet arrangements.

Started as a leisure-hour group with the purpose of furnishing the members pleasure in performing both the well-known and the almost-forgotten string numbers of the old masters, the organization was publicly acclaimed after an evening's concert on the campus.

Results of Powell's Election

By Deloris Reed.

Powell, Wyo.—The Powell high school band has completed their election of officers and we hasten to publish the results. President and Drum Major, Renee Kopriva; Vice-president, Winifred Lewis; Secretary-Treasurer, Catherine Owens; Librarians, Collette Steck, Lois Marsh and Mary Ann Daley; Publicity Managers, Nita Singer, Deloris Reed; Concert Master, Helen Windle; Scrap Book, Dorothy Allan.

The drum major and the twirlers, Collette Steck and Lois Marsh, have complete new uniforms this year. Renee wears white riding breeches and white military

top with black boots and white hat with matching plume, while the twirlers have white trousers, black military jackets and black hats with orange plumes.

Director Stien is now rehearsing the contest selections with the concert band.

In Feathered Finery



Drum Major Nancy Garver and her twirling assistants, Elaine Butler and Gladys Holsinger are the three musketeers of the Roaring Spring, Pennsylvania, high school. They play basketball together, they write for the school paper, when the band concertizes, they pick up their instruments and join in, and when the band marches, it is the appearance of these three spinners, strutting and twirling at the front that makes the parade a success. M. Clair Swoope is their band director.

From Colorado to Louisiana

Rayne, Louisiana—Edward W. Allen, formerly director of instrumental music in Gunnison, Colorado, is now one of three directors in this parish (in Louisiana, a county is called a parish). He directs grade school, beginners and ad-

vanced bands in Rayne, a beginners' band in Branch and beginners' and advanced bands in Churchpoint. Two classes of twirlers, one in Churchpoint and one in Rayne, add variety to the musical program.

Mr. Allen, a graduate of VanderCook School of Music, is aided by the Parent-Teacher Association in his parish and expects to have an excellent musical organization here in a short time.

Musicians Earn \$103

Cleveland, Ohio—The musicians of Glenville high school netted \$103 profit in a magazine drive recently undertaken by the members of the band and orchestra. The money for the total subscriptions brought in, amounted to \$252 of which \$149 was remitted to the Crowell Publishing Company. On some magazines it was possible to make fifty per cent, while on others, just thirty per cent.

Last year, with the entire school working on the drive, the school cleared only \$95, so the musicians really showed what they could do.

Next fall, the same people who subscribed this year will be contacted and thus the drive will be kept rolling.

Engel Heads 110

Britton, S. D.—One hundred and ten students of music, 70 in the band, 50

in the orchestra, are under the direction of Arthur Engel. Mr. Engel, graduate of Dakota Wesleyan University and University of Idaho summer session, has been engaged in band work for five years, his third year at Britton.

Both the band and orchestra are First division organizations.

Music is Mr. Engel's hobby as well as his profession.



Mr. Engel

Finest Marching School Band in Indiana?



The James Whitcomb Riley High School band, Indianapolis, directed by P. H. Riggs, which claims to be the best marching unit in the state of Indiana.

South Bend, Ind.—The James Whitcomb Riley band claims to be the best marching band in Indiana. Directed by P. H. Riggs, they have been compared to the famous "Marching Hundred" of Indiana University.

"What the well-dressed band should wear" is evinced by the Riley band in

their new uniforms donated by patrons and friends.

In addition to their fine marching Riley is an outstanding concert band. Their repertoire for 1939 includes, "L'Apprenti Sorcier" by Dukas, "Siegfried's Rhine Journey" by Wagner, "Profession of Nobles" by Rimsky-Korsakov and "Manx Overture" by Hadyn Wood.

Flash—

Tyndall, S. D.—On December 14, the high school band here presented their first formal concert of the present school year. Professor Maynard Buck, who directed, arranged an interesting program consisting of band, brass, ensemble and vocal numbers.

Cleora, Ill.—The new Morton band under the direction of Louis M. Blaha, presented their first concert on December 17 in the high school auditorium.

Talmage, Nebr.—Ralph Chatelain directed the high school band here in a Benefit concert on December 14. The proceeds were used to buy caps and capes for the band members.

Cleveland Heights, Ohio—The orchestra directed by Ralph Rush broadcast Sunday morning, December 17, on the Music and American Youth program. They played "Overture to Three Brothers," by Domenico Cimerosa, "Chorale-Fuge," by Johann Bach, and "A Christmas Fantasy," by F. Karl Grossman.

St. Edward, Nebr.—Mr. Kenneth Hawkes presented the school band in an enjoyable program here recently. Ten numbers were played, the various instruments were explained by Mr. Hawkes and he also introduced the band members to the audience.

Corwith, Ia.—J. Worth Miller is the conductor of the band here which holds a concert every five weeks. Band, orchestra, glee clubs and soloists participate. So far, two concerts have been given, both proving very satisfactory.

Gregory, S. D.—On December 16, the entire music department of the public schools participated in a concert sponsored by the school system. Russell Johnson, high school music instructor, and Harold Mollett, band director and instructor in the grades, were in charge. The school band, mixed chorus, girls' chorus, boys' quartet and girls' trio were included in the program.

Roff, Okla.—The school band under the direction of Austin Kidwell has won Superior twice in the State contest although the band is drawn from a school enrollment of only 79.

Carthage, Ill.—The high school band here and the Keokuk, Iowa high school band presented a joint concert here recently. Mr. I. S. Munneke, director of the Carthage band is sponsoring a series of joint concerts to stimulate good-will between neighboring bands.

Kalamazoo, Mich.—The eighth annual Christmas band concert was presented in the auditorium of Central high on December 20. Twenty singers represented Central's choral department at the annual all-city Christmas concert on December 10. Miss Kathryn Baxter directed the choral production.

Stow, Falls, S. D.—The Washington high school orchestra and chorus presented their first joint concert on December 11 to a well-filled house. They were directed by Professors Harold M. Hoover and Boyd L. Bohike, respectively.

Columbus, Nebr.—First of a series of concerts by the 70-piece Kramer high school band under the direction of Forrest L. Corn was presented in the high school auditorium, December 13.

Blockton, Ia.—Ten members of the Clarinda high school band, together with their director, Eugene V. Schaefer, at-

tended the band and orchestra clinic held in the city auditorium here on December 9. The clinic was under the leadership of Professor B. Righter, director of bands and orchestra at the State University of Iowa at Iowa City.

Rockford, Ill.—The band, orchestra and choruses presented Christmas music at the new armory here on December 21. Mr. Allen Elmquist, director of band, Mr. June Bornor, director of orchestra, Miss Katherine Needham, music instructor, Miss Astrid Gustafson, supervisor of music and Mr. Linden Lundstrom, music instructor, were in charge of the program.

Rosalie, Nebr.—Through the untiring efforts of Superintendent A. F. Roos, a school band has been organized here. Over 30 students have signed and Mr. Idkhoff, director of the Wisner band has been selected as instructor.

Bridgewater, S. D.—The high school band directed by Mr. A. J. Foxx gave its first concert of the season on Wednesday evening, December 20.

Stockton, Calif.—On December 14, the orchestra, choral groups and the dancing class presented a Christmas program in the school auditorium. Mr. Frank Chron-ton Smith, head of the music department, was in charge.

Billings, Mont.—On Sunday afternoon, December 17, the band, orchestra, and glee clubs presented a concert under the direction of C. R. Cutts, Julius Clav-detscher and Stanley Richards, directors.

Hudson, S. D.—Band Director Walter Sarlette is organizing a band of about ten pieces to play pep music at the home basketball games this season.

Atlantic, Ia.—Superintendent of Schools W. H. Tate announced that the Southwest-ern Iowa high school music contest is scheduled for April 15-27 here in Atlantic. This meet will be one of four which the state high school music association will hold next year.

Missouri Valley, Ia.—The 62-piece high school concert band opened its season with a program Sunday, December 10. The

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public had an opportunity at this concert to contribute to the expense of the proposed trip to the National-Regional contest to be held in St. Paul in the spring.

Every Day, in Every Way, This Ohio Band Improves



The Leavittsburg, Ohio, school band organized and directed by R. W. Bell, uses players from the seventh grade to the twelfth. The Band Parents Club recently purchased their snappy blue and gold uniforms.

By Irene Taylor

Leavittsburg, Ohio—In 1934 Mr. R. W. Bell, director, organized the Leavittsburg school band which is now composed of 54 members from grades seven through twelve. A completely equipped symphonic band, they have entered the

Northeastern Ohio district contest every year since 1937, improved their rating each year and in 1940 hope to hit the top.

The band's bright new military uniforms of blue and gold were purchased by the Band Parents Club of Leavittsburg last April.

Oomph! It!

Said by authorities to be one of the most attractive drum majorettes in the baton field today, Bunnie Wischert, twirls for the Belleville, Illinois, Township high school band. A graceful strut, auburn hair, deep brown eyes and a charming personality are a few of the traits that make it quite probable Bunnie will develop into an outstanding exhibitional twirler. Roger Lee, our twirling editor, is her instructor.

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BAND FORMATIONS

By Scatter Brain

More novel band formations for football games were originated this year by band directors than ever before, and experts are debating the question of which attracts more people to the games,—the well padded football star who snake-hips his way, fifty yards down the field and across the goal line for a brilliant touch-down, or the fez-ed, be-decked drum major who struts majestically before his band during the half, leading them in the most intricate of maneuvers to form the most unexpected of pictures.

At Lincoln, Nebraska during the half of a recent night football game, the band entered with a blast from the south side of the field, while three strutting twirlers entered from the north, three from the west and three from the east. They met at the center of the field and with definite and precise movements took their correct places. The twirlers high stepped their way to the front of the band; the band countermarched and went into a perfect star formation. Suddenly the floodlights on the field were extinguished and about three quarters of the band started twirling flashlights while Willard Robb played "Twinkle, Twinkle, Little Star" on a glockenspiel. The drum major, Lamont Gelsalinger, ran around the star formation twirling a special lighted baton. As he threw it up in the air, the lights came on amid cheers from the crowd.

The Glenville high school band of Cleveland, Ohio, presented some interesting formations at the Heights-Glenville football game. Since there is strong rivalry between the two bands, the Red and Black Glenville marchers worked especially hard to put on a good show. To the amazement of the spectators, a huge living "H" came marching snappily across the field, its sides and cross bar straight as an arrow, not a wobble, and stopped on its respective yard line. This was followed by E-L-L-O, and an enormous "HELLO" covered the gridiron. Timing must be perfect for this maneuver.

Slowly and somewhat ominously, the band began to play "School Days" and went into a tower formation, surrounding the bass drum which was painted with a grinning clock face. Finally, taking a signal from the drum major, the band made a block turn and faced the Glenville stands. The performance was terminated with the playing of the "Alma Mater" while in block "G" formation.

Out East in Massachusetts, the Winthrop high school band under the direction of Albert Keleher Jr. forms, beside their own and the opposing team's initials, a huge pinwheel which we consider quite an idea. The possibilities by using the pinwheel as the basic formation, are many and varied.

In Nebraska, they really believe in lighting the band up and the Alliance high school band trained by F. Vallette Hill, is no exception. Tiny flashlights on the caps of the band members are lit at the given signal and spell "Hello" to the stands. These letters can be changed to spell the names of the home and visiting teams. The drum major sports a red and white neon lighted baton which actually holds the audience spellbound when

—and Stuff!

California believes in dressing up attractive and graceful girls for drum majorettes and the Lemoore, California high school is no exception. Merle Corbet, right, and Elsie Trumble, left, strike a characteristic pose for the camera. Mr. L. R. Spencer directs the Lemoore band.

the sparkling stick is twirled high into the air.

It is honestly quite hard to decide which has the greater drawing power,—the football star or the strutting drum major. What is your opinion?

Richards Replaces Cutts

By Betty Cutts

Billings, Mont.—A new and important addition to the Billings high school band is Mr. Stanley C. Richards, who is now in charge of the podium. Mr. Cutts, former director, has been advanced to supervisor and director of Glee clubs.

Mr. Richards has just completed four years at the University of Michigan where he studied under William D. Revell. He plays almost every wind instrument but specializes in clarinet.

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DRUMMOLOGY

By Andrew V. Scott
Author, Composer, Teacher
New York City

● A MUSIC SUPERVISOR from Oregon, writes: "I am sure a lot of drummers would appreciate an article by you, Mr. Scott, telling how and when to apply the twenty six drum rudimentals in concert music, or when marching. How to use them in drum and bugle corps and which ones. Some illustrations taken from concert overtures or other such works showing how the rudiments are applied in actual work. I have heard it said they are only for contest or solo show work. Some one has said, also, that they are only to teach dexterity in stick work. A few illustrations as to their application will be greatly appreciated."

In the last few years there has been much discussion regarding the rudiments and their application to concert music. "Rudimental Drummer" seems to be a sort of mystery to many musicians. Many drummers are under the impression that because they read music the term rudimentalist should be applied to them. The fact of the matter is, the rudimental drummer does not read music. He is taught the twenty six rudiments by rote and they are his sole repertoire.

These rudiments are combined into various rhythmic figures which are called "beatings", and are the obligato used in Regimental Marches, Scottish, Irish, Welch, and English quicksteps, and the prescribed "airs and beatings" which comprise the "Duty" for garrison and camp.

The musician-drummer is he who can read his part and is able to play and recognize the rudiments in concert music whether they be written open or closed. Accompanying are a few examples.

I am quite sure that everyone of you readers have seen these rudiments many, many times. The names of these rudiments are:

- No. 1—The Paradiddle
- No. 2—The Ratamacue
- No. 3—The Single Drag
- No. 4—The Open Five Stroke Roll
- No. 5—The Double Paradiddle

It may be of interest to learn that systems composed to teach the bagpipe, fife, bugle, and kettledrums, were also rudimental.

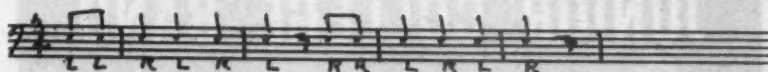
The bagpipe was taught by a sys-

tem known as "syllabic jargon". Scottish regimental pipers used verbal equivalents for the notes such as: "hodroho, haninin, hiechin, hodroha,

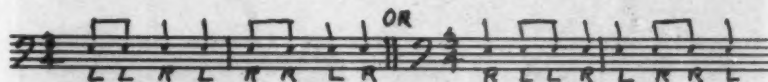
"At 12 sounds of the bugle Officers and Soldiers will rise up and prepare for the business of the day. At six sounds they will catch horse, at 8



No. 1. The Paradiddle



No. 2. The Ratamacue



No. 3. The Single Drag



No. 4. The Open Five Stroke Roll



No. 5. The Double Paradiddle

hiodroho, hiundratatateriri", et cetera.

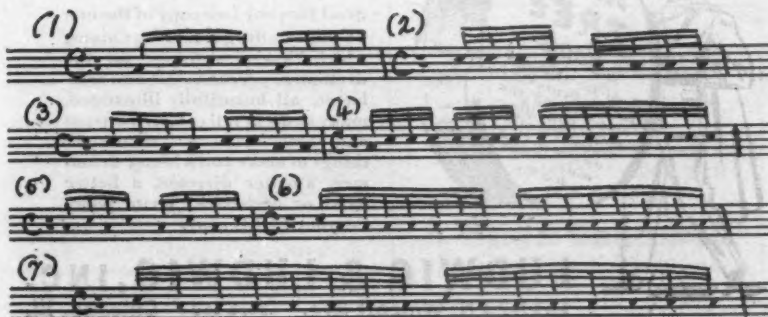
The "figuration method" was memorized by the fifer. "The left hand is 1-2-3, and the right hand is 4-5-6. The 7th note is gotten by raising all fingers. The gamut is played by raising one finger at a time starting with the right hand, 6-5-4-3-2-1-0-6." Which musically reads: D E F# G A B C# D. Scale of D Major.

The bugler at one time was required to produce only one tone. The duty calls and signals were rhythmic sounds only, and the tones were not as important as the number of sounds required for the various signals. Here is a sample of the calls used in the service many years before buglers became musicians.

sounds saddle up, at 10 sounds parade, at 3 sounds March, at 4 sounds halt, at 14 sounds, Officers to attend headquarters for orders."

During the middle ages and until the end of the 18th century, the two different tones obtainable on the kettledrums were used as a means of marking and varying the rhythm, and because of their close association with the trumpets, the system of instruction was called "tonguing".

- No. 1. Single tonguing
- No. 2. Double tonguing
- No. 3. Legato tonguing
- No. 4. Whole double tonguing
- No. 5. Double cross-beat
- No. 6. The roll
- No. 7. The double roll



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with the results you are getting, look first to your percussion section, remembering that Ludwig & Ludwig drums will give you those results.

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If I Were Choosing a Trumpet Solo

(Continued from page 11)

of attack. The accompaniment is difficult, but well worth the effort. Andante and Scherzo—*Barat*.

A cleverly written and brilliant piece; a partial employment of the whole tone scale system.

Fete Joyeuse—*Dallier*.

A most gay and bright solo. It requires an accurate and facile staccato; several cantabile portions are attractively contrasting to the many interesting and varied articulated running passages. An excellent accompaniment.

Concerto—*Haydn*.

One of Joseph Haydn's masterpieces. Three movements, any one of which makes an excellent solo. Typically Haydn at his best.

Concerto in B Flat Major—*Karl Pilsa*.

A recent work by a noted Viennese composer. Probably the best concerto in the recent literature. Three movements. Thoroughly playable; beautiful slow movement; and very brilliant first and last movement.

Solo in the Ancient Style—*Goeyens*.

Written in the style of Handel. Fairly difficult and very worthwhile.

Fantasia Theme and Variations—*Wormser*.

One of the most melodious and well developed themes in the repertoire. It has been played on symphony orchestra concerts with fine success.

The solos above typify the more difficult numbers. Another group somewhat less difficult but making definite demands in range and flexibility follows:

Solo for Trumpet—*Morel*.

Fantasia—*Thome*.

Cantabile and Scherzetto—*Gaubert*.

Premier Solo—*Hue*.

Contest Piece—*Balay*.

Allegro for Trumpet—*De Boeck*.

Introduction and Scherzo—*Goeyens*.

Morceau de Concours—*Alany*.

Choral—*Marty*.

Morceau de Concours—*Savard*.

Fifth Concert Solo for Cornet—*Paul Rougnon*.

Meou-tanyin—*Andre-Bloch*.

Sonata for Cornet and Piano—*Maurice Emmanuel*.

These are but a portion of a long list of similar material. All of them are excellent. They are musical, brilliant, challenging, and will hold their own on any program. A number of them are written by distinguished composers who have become noted for

(Turn to page 50)

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: Do you think that playing drums in a swing band will harm my rudimental and band playing?—J. R., Buffalo, N. Y.

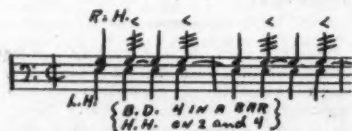
Answer: I had intended writing about this very subject some time soon due to the increasing number of dance bands in the schools, sponsored by, and a part of the music department.

Insofar as the drummer is concerned, I certainly do not think that such playing of "swing" will hurt him; rather I am inclined to believe that if approached and done properly it will actually help him. First—it is additional experience and that's important in any line, next as modern dance music will always be with us in one form or another, the drummer, particularly if he plans to go on to college and help with his expenses by playing week-end engagements or to follow the professional side of music, should know something of this type of playing.

Most of today's leading dance band drummers know and use rudiments in their work. Obviously they apply these rudiments to fit the modern swing, but the best of them are those who have had a rudimentary foundation and apply the rudiments in a manner to fit.

To those who haven't done much of this type of work let's look over the necessary basic equipment. The modern size snare drum for dance is a 6½x14" or 7x14" (a few use 8x14") separate tension drum, equipped with coiled wire snares. The bass drum can be 14x25" or 14x26" (this size is very good as it offers good tone and is easily transported) and of preferably separate tension—at least one tunable tom-tom (9x13" is a good size)—a wood block and one or two cow bells—a pair of Greeko Cymbals (small cymbals clamped to the bass drum hoop), crash cymbals, and a Hi-Sock Pedal complete the basic equipment. Cymbals are important and add a lot to the "color" of the dance band. Choose the best Turkish type cymbals you can afford, a 12" or 13" thin "fast" cymbal for fast stick beats and crashes and a slightly heavier 14" or 15" for ending and heavy crashes. For the Hi-Sock Pedal use two 11" medium thin Turkish type cymbals for best results. The Hi-Sock Pedal is a very important part of the dance drummer's equipment, and I firmly believe it will remain so as long as dance music remains with us. It provides a solid afterbeat, leaving the hands free for drum and tom-tom rhythms as well as playing with the sticks on the Hi-Sock.

The development of a good "press roll" is of importance to the dance drummer. I don't mean a pressed or "crushed" long roll but a "fill in" roll between beats scored:



This is the primary basic dance beat and merits close attention. Note in the above illustration the left hand strikes four taps to the bar, the right hand a tap and "press" on the second and fourth

beat. This press is not a forced choked "dig" but a nice open press to carry the roll over to the next beat. Work on this to develop this basic dance beat. Then work in rudiments such as the paradiddle but accent it—I AN — 2 AN. Thus it is possible to use many of the rudiments in dance form as



many of our best drummers do.

The only danger of continual dance band playing is that it does to some extent cause the player to lose flexibility due to the rigid tempo used in dance bands, but if this specialized field is studied and the results of study applied intelligently there is little fear of losing flexibility and finesse.

Thus, all things considered, I personally believe dance band playing is fine for the school drummer.

Question: How many drummers do you consider necessary for a band of fifty pieces? We have a fifty piece band using two snare drummers and a bass drummer.

Which drum do you consider best for a beginner, the field drum or the snare drum usually prescribed for the beginner?—R. D., Sandwich, Ill.

Answer: For a concert band of fifty pieces two snare drummers will answer the needs satisfactorily, and pretty well for marching purposes as well. It is important though that they have different drums for each purpose. For concert a good selection is a 6½x14" size with gut snares and for parade a 12x15" or 12x16" size with gut snares. Unless absolutely necessary don't use field drums for concert use. The field drum is too heavy toned for this purpose and doesn't respond to pianissimo rolls and beats finely enough for concert use. The 6½x14" size responds to pianissimos and has sufficient body for fortes as well and is the ideal size drum for a fifty piece concert band.

Sometimes, though, for financial reasons the drummer has to use one drum for both parade and concert. When this is true choose the 12x15" separate tension parade drum. This size works out pretty well for concert and is fine for street work.

Personally I think a smaller size drum, such as a 5x14" or a 6½x14", is the best for a beginner. The problem is always to make drummers play softly enough and a smaller drum helps in a small degree to develop the technic that is necessary for most uses. A good drummer can always adapt himself to a field drum but a player used to a field drum exclusively often has a little trouble playing finely enough on a smaller drum. For practice purposes of course, a good solid drum pad is best, using fairly heavy sticks. While the "feel" of a drum head isn't exactly the same as a pad, this difference is quickly overcome and the pad has the advantage of no noise, which is welcome to those within earshot, yet allows all beats to be plainly heard by the player.

We had occasion on a recent trip through the Southwest to attend a rehearsal of the very fine Oklahoma Fed-

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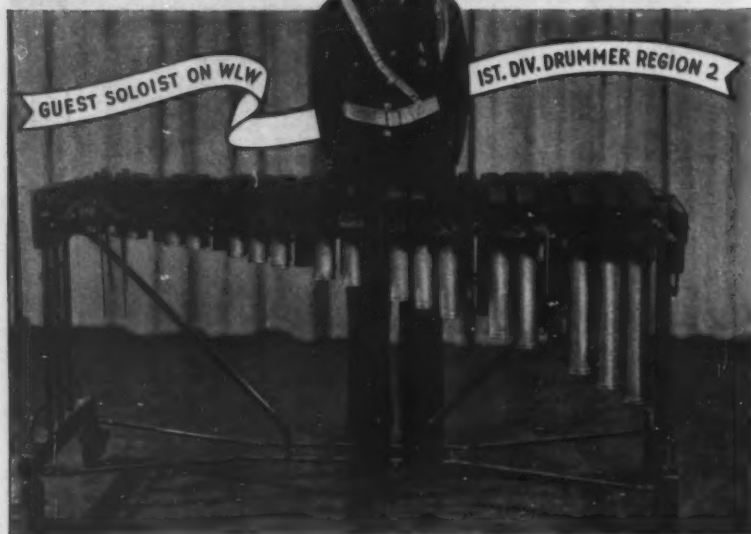
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eral Music Project Orchestra with headquarters at Oklahoma City, Oklahoma. This orchestra is comprised of players chosen from the entire state and is under the direction of Victor Alessandro.

We had a very nice visit with the percussion section composed of: Robert Rigbee, Tympani; William Jordan, Snare Drum and Bells; Coe Rhea, Bass Drum; and Lee Wren, Cymbals.

During our visit Mr. Robert Rigbee, the very talented tympanist of the orchestra, played for me a recording, made at one of the orchestra concerts this past summer, of a number "Caprice for Tympani" written by Galen Holcomb of Oklahoma City. This is one of the finest things for tympani we have ever heard. Originally scored for six tympani the "Caprice" can be played on a set of regular Pedal-Tuned Tympani as the lowest note used is F and the highest F sharp. Obviously with but two tympani the composition requires rapid changes.

The tympani part was played upon the occasion of the recording by Mr. Rigbee and is evidence of his splendid ability.

Mr. Holcomb, composer of this number, resides in Oklahoma City, and we understand will simplify the scoring of this "Caprice for Tympani" so that it might be used for school band work. We would suggest that all those who are interested in such a tympani solo with orchestral accompaniment drop a line to Mr. Robert Rigbee, c/o Oklahoma Federal Music Project Symphony Orchestra, Municipal Auditorium, Oklahoma City, Oklahoma, who can give you additional information concerning the composition.

Do not underestimate this composition. In its present form it is quite difficult and is scored for complete symphony orchestra and tympani, the tympani part being difficult both rhythmically and from a standpoint of pitch changes. Obviously such a number is unusual and proved very popular at the concerts given by that orchestra, so popular in fact that it is to be repeated during the winter season.

Penn. County Begins Band, Chorus Rehearsal

Bloomsburg, Pa.—Band and vocal talent is being selected from the 18 high schools of Columbia County by the Music Educators Association for an All-County high school band of 80 pieces augmented by a 150 voice chorus. Rehearsals will begin as soon as the organization is completed, for concerts which will be given in various communities during the early spring.

As a special incentive to the music students, the Educators association will present at Bloomsburg on January 19, the 60-piece symphony band of the Mansfield State Teachers college.

All correspondence should be directed to the Columbia County Music Educators Association, P. O. Box 313, Bloomsburg.

I am 11 years old and already a subscriber to your magazine so please just extend the date of expiration on my magazine until September 1941. Needless to say, I enjoy your magazine very much and look forward to its arrival monthly. I was formerly a member of the Crowley band on the East coast of Florida. I am now a member of the Junior high school band in Wilmington, Delaware.—*Florence Medd.*

Leona May Smith will
Help You with Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

In the last two issues of *The SCHOOL MUSICIAN*, I mentioned my intention of devoting the entire January column to the "Old-Timers." The tremendous response from cornetists and trumpeters resulted in presenting me with enough material, not alone for one issue, but sufficient for at least a dozen columns. However, I wish to quote from a letter written by a mid-western high school band director. He says, "I think your intention of devoting one issue of your column in *The SCHOOL MUSICIAN* to the 'old-timers' is extremely laudable and would create a great deal of interest. However, I wonder if it would be possible to present your anecdotes and other material in chronological sequence? The cornet and trumpet players of our high school band are keeping 'scrap-books' which contain all your columns plus various articles on their instruments which appear in *The SCHOOL MUSICIAN* from time to time. Please do not discontinue the 'question and answer' part of your column as it is of great value to those of us who, during the past year, have benefited greatly from your generous assistance."

I want to assure this correspondent and many others, whose letters voiced their fears that the "old-timers" material would eliminate the question and answer part of the column, that discarding this informative part of the column is farthest from my mind. (It is however, most gratifying to discover such a demand for the question and answer.) I will again reiterate the fact that this is your column and I will endeavor to utilize all your suggestions. That suggestion of keeping the material in chronological order is most logical and I will present my "old-timer" material in that fashion during the next few issues.

It was most interesting to have a number of correspondents mention the virtuosity of the two famous Gilmore soloists—Levy and Arbuckle. One music editor said, "Arbuckle was undoubtedly the better musician of the two rival players; but no such shower of brilliant notes—every one a spark of white fire—ever fell from a cornet as that evoked by Levy in his prime. His mellow, exquisitely pure tone, and astonishing technique, will scarcely be equalled in this generation." This criticism appeared at the turn of the century.

One of my "old-timer" friends, Mr. Walter E. Ruah of San Antonio, Texas, was a pupil of Jules Levy and has sent me a fascinating photostat of a biographical sketch of Jules Levy which appeared in the "Concert Herald" of Elkhart, Indiana, in November, 1898. (The original is still in the possession of Mr. Ruah.)

Jules Levy was born in England in 1840. According to the sketch "when a child, he kept awake nights to listen to the cornet player of an orchestra near the residence of his parents. He became so infatuated with the sound of a cornet that he contrived to save enough pennies when he was only five years old to buy one. Let the reader imagine the boy's disgust when his unappreciative parents compelled him to spend his pennies for boots instead of the longed for cornet." At the age of 18, Levy was engaged by Dan Godfrey, the leader of the Grenadier Guards

Band, at the magnificent salary of about two dollars per week. (Eight shillings and two pennies.) In 1860, he was engaged as the soloist at the Princess Theater and his success was phenomenal. From that time on, each succeeding engagement brought greater fame and fortune. His American debut was made at the Boston Music Hall on October 9th, 1865 and created a sensation. In 1870, he first visited California and "by travelling day and night accomplished the task of playing in seventy-eight different cities and towns in ninety days". After many other European engagements and experiences, which included a twenty-month stay at the Russian imperial court, Mr. Levy again returned to the United States where he was engaged as soloist with the Gilmore Band under the direction of Patrick Sarsse Gilmore.

In subsequent issues I will discuss and present biographical sketches (in chronological order, of course) of other great cornet soloists. Now for the questions.

Question: I have been playing the trumpet for about four years. I had a very bad start on it and have been having all kinds of trouble. I am with a good teacher now and have improved. I have been having trouble with the position of my mouthpiece. My teeth go in a little and are not even. My mouthpiece seems to slip down and then I cannot tongue fast. I will appreciate it very much if you will give me some advice.—C. O., St. Louis, Missouri.

Answer: Try holding the lower jaw further forward. If your teeth are even enough to permit you to do so, you will find that this will help a great deal in preventing the mouthpiece from slipping down. Of course you must have an unlimited supply of patience in working out a problem of this type and I believe that your new teacher will undoubtedly be of the greatest assistance to you in solving this difficulty.

Question: In playing the cornet, I have one major trouble. I am all right in rapid double and triple tonguing, etc., but there is a certain speed at which it is very difficult to tongue. The speed is not too rapid and yet it is not slow. I would like your idea on this subject.—H. M., Stevens Point, Wis.

Answer: Your problem is easily solved. It is obvious that the reason for your difficulty lies in the fact that you lack control of your tonguing. In order to tongue well you must be able to tongue cleanly at any desired tempo. This takes practice and patience. Practice your tonguing exercises *slowly and deliberately* so that at all times you are able to control the speed of your tongue. Each note must be even and clear.

The three famous cornetists of the Sousa Band whose picture appeared in the December issue of *The SCHOOL MUSICIAN* were, reading from left to right, Herbert L. Clarke, Walter Rogers, and Herman Bellstedt.

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Tells About Throwing Flags

(Continued from page 15)

of the flag itself. By inseting the letter the flag is a single thickness throughout, and remains perfectly flexible. Appliqued letters or painted letters are not practical; they add weight to the flag at a point where weight cannot be added without ruining the effectiveness or flexibility of the flag; they stiffen the flag and furthermore only show on one side. The letter must show on both sides of the flag; it must be a part of the flag and in no way impair flexibility.

The pole or shaft with grip is also equally important. Here again strength and perfect balance are important features. Up to date the most practical wood for the shaft is selected quality, straight grain, airplane spruce. This wood is light and tough and will give good service.

Service is of paramount importance due to the fact that there is great danger of the pole snapping off at the grip if it should hit the ground at the wrong angle. Breaking is a constant danger and of course when a team is maneuvering, a wood that is not apt to break should be used.

Airplane spruce is rather expensive, but it pays in the long run, as the cheaper woods break easily, are often warped and are too heavy for perfect balance.

The grip or handle of the pole is made removable from the shaft itself. This is made of a metal sleeve, correctly balanced, wrapped with leather or rubber, and protected with a rubber end.

It is important that the grip be covered so that it can be firmly grasped or held in the hand. When you consider that many of the throws equal 30 to 40 feet, the necessity of having a handle which can be securely caught in the hand without danger of slipping is easily understood.

The flag must be balanced so that the point of balance is $\frac{1}{2}$ the distance from the end of the handle to the top of the pole, including the flag. The shaft, in all cases, is $\frac{3}{4}$ inch on both the senior and junior flags.

The average weight for the senior flag varies from 21 to 24 ounces; the variance, of course, is caused by the amount of moisture in the shaft or pole. Thus, every flag must be hand-balanced to insure perfection.

From my own observation, I would say that perfect balance in the complete flag plus the right kind of material in the flag proper are the essentials in a Swiss throwing or swinging flag.

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Question: I am working on Rigoletto for a clarinet solo and I would like to get your opinion about how to play part of it. The particular part I'm interested in begins on the third page at the first change of key and the second Andante. I want to know if this passage is supposed to be played pp or should it be played louder. How do you suggest this certain passage be played? I would appreciate help on this since I'm thinking about using it for contest this year.—B. S., Martinsville, Ind.

Answer: I am sending your answer through the mail.

Question: Don't you think that in the average high school more stress should be laid on phrasing, expression, getting the composer's meaning, feeling it yourself, than interpreting it correctly? I would appreciate your opinion on this.—C. L., Winchester, Ky.

Answer: The phases of music you mention are all included in "interpretation".

Question: I have been playing the clarinet for about six years. Lately I have been playing three hours a day and my lower lip cracks where my lip presses on my teeth. This causes a great deal of pain. What can I do to overcome this difficulty?—J. H., Boise, Idaho.

Answer: There are many possibilities. It may be that you are using too much pressure, too stiff a reed, or your mouthpiece facing may be at fault. I advise you to check on these.

Question: Please tell me what I can do about a weakness and poor quality in my throat tones. I have been playing clarinet for several years but haven't been able to get rid of this poor quality. Please let me know if certain exercises would help.—S. G., Rio, Wis.

Answer: Either the mouthpiece or clarinet is at fault. I advise you to try several mouthpieces and clarinets in order to locate the trouble.

Question: I have been working on the clarinet solo Rigoletto by Luigi Bassi. I would like to know what you would recommend about the expression marks on it. Some of the most important parts are marked pianissimo, which is too soft for a solo passage; yet I realize that it shouldn't be played forte. The trouble is that as a contest number the judge, many times, will rely strictly upon the score given to him. Could it be possible to take the liberty of changing the score or should I simply not take the chance of using this particular number, because of this? The place I am referring to is the Andante movement just after the Adagio non tanto. I would sincerely appreciate your advice upon this.—L. B., Union City, Ind.

Answer: I am sending you the desired information through the mail.

Question: Aside from using A clarinets, what is the most satisfactory way of playing A parts in standard orchestra arrangements with B₃ clarinets? Are "worms" or other mechanical devices found to be satisfactory?—B. W. R., Hutchinson, Kansas.

Answer: I do not consider the mechanical devices of which you speak to be

satisfactory. Transposition by the change of clef signs is the best way. However, if this is too difficult for the performer, he can just flat every note as he goes along.

Question: I have been having some trouble with my nose lately. It seems that I can't keep the air from coming out of my nose while playing. I went to the doctor but he didn't seem to find anything wrong. The trouble, in my estimation, seems to be in or over the back of my mouth. I might also let you know that I play a saxophone. I am not sure what might be the cause of the trouble. It might be the way I was told to trim reeds without an instrument for this use or something wrong in the way I breathe.

I have been informed that you might know how to cure this. If you do I would like to know what the cause might be. Enclosed is a stamped envelope with my address. I would greatly appreciate your advice.

Answer: I will send personal instructions through the mail.

Roy Knauss, Flute

Question: Please tell me when I should finger B flat with the thumb key and when I should use the first finger of the right hand.—J. F., Alliance, Ohio.

Answer: Chromatic passages are always played with the first finger of the right hand. Do not try to slide the thumb from one key to the other in playing rapid passages. In general, the thumb B flat is used in scales and arpeggios which contain B flat without being immediately preceded or followed by B natural or C flat. Unfortunately there are exceptions to all rules, but with a little study you should be able to determine which fingering to use.

Question: I am contemplating the purchase of a new flute. Our bandmaster suggested that I get one with the large C₂ trill key. Is this key valuable enough to justify the additional cost?—R. G., Kansas City, Mo.

Answer: The C₂ trill key is very useful. It enables you to get a satisfactory G to A trill in altissimo, and is useful in many other trills and tremolos. Your bandmaster's suggestion is a sound one and I recommend that you follow his advice unless the cost is prohibitive.

Gilbert Boersma, Oboe

Question: My oboe is very sharp in pitch with the 440 A bar. Is there any way I can change the making of my reeds to bring the pitch down so that I will not have to pull the reed so far out of the socket?—A. F., Detroit, Mich.

Answer: The first thing to check on would be your tubes. It might be possible that they are too short. I suggest that you try to purchase tubes that measure 47 millimeters in length. Then in mounting your cane on the tubes, be sure not to mount them any deeper than 7 millimeters. This will give you a little longer cane past the end of the tube. Now when you are ready to cut off the end of the cane be sure to measure 27 millimeters from the end of the tube to the cut end of the cane. This will give you a reed with a full length tube and blades

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Dall Fields, Bassoon

Question: What book of studies do you recommend for two and three year pupils?
—M. C., Little Rock, Ark.

Answer: After the fundamental or first book, the Weissenborn studies are fine for reading and finger exercises. After the Weissenborn, the Milde studies are excellent chord material in all keys.

Look Out for That Bassoon

(Continued from page 19)

near the front. When a player can produce a good sound E flat in tune he may assume that he has at least a fairly good reed and whatever other troubles he may have are not due to the reed. This is a sure test, hence the importance of the right fingering. The key generally falsely used is the C sharp key and not the E flat key. It is used only to trill from D to E flat in addition to its use as C sharp and never regularly for E flat. E flat faultily produced using this key sounds sharp and of poor quality.

The other note is B flat on the second line. The correct key to use is the thumb key in conjunction with the first two fingers of the right hand, not the trill key lying under the third finger. The constant use of this trill key for B flat leads to technical difficulties in music in all flat signatures.

Beginners should form a habit of raising the fingers from the holes but slightly, the keys not at all. Raising them too high retards velocity later on. Always use the fingerprint part of the finger to cover the hole, not the tip. Thus the fingers lie flat and not curved, resulting in better coverage of the holes. In playing F sharp, G natural, and G sharp in the middle register and the register above the staff, closest attention must be given to see that the first finger of the left hand covers but half of the hole. Completely opening the hole produces sharp intonation and in some instances the tone will not speak at all.

Strict attention to the details here mentioned will be of great aid to the many serious students working toward that coveted First division rating in the contests.

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Pages 49-50

Let Me Answer Your Questions on the Flute

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Question: Can you tell me if there have been any recordings of the Chaminate Concertino for flute and piano?—*L. B., Sacramento, California.*

Answer: Several of our readers have asked me this very question and the only reply I have given was to the effect that I could find no such recordings listed in record catalogs. However, a card recently received from George Wain of the Oberlin University, Oberlin, Ohio, states that he has in his collection, a Red Seal Victor record, No. 9706A, which is an orthophonic recording played by John Amadio and Orchestra. On the opposite side of this record will be found a finale from the Hofmann Konzerstück, Op. 98. We are all very grateful to Mr. Wain for this information.

Question: Can you tell me if it is correct to use double tonguing in the rapid passages of the Chaminate Concertino? Also how do you make the trills from G sharp to A sharp on the staff and the G sharp and A sharp trills an octave higher?—*E. L., Nashville, Tennessee.*

Answer: It is perfectly correct to use the double tonguing in such rapid passages as occur in this number. It must be remembered that the accented notes must be attacked by the "Tu", the unaccented notes with the "Ku". Do not be misled as to accents on syncopations. For instance, in groups of six, the accent comes on the 1st, 3rd and 5th notes, the unaccented notes are on the 2nd, 4th and 6th notes, regardless of phrasing used. To make the trill from G sharp to A sharp on the staff, finger G sharp in the usual way except for the thumb which should be on the B flat lever. Then trill 2 and 3 left. For the trill G sharp to A sharp an octave higher, finger the G sharp in the usual way and trill with both triller keys.

Question: Recently our band director passed out some flute parts which were labeled E flat and F flutes. The part written for the E flat flute is in the same key as that written for the D flat piccolo but that part written for the F flute is in the same key as the E flat clarinet part. I am at a loss to understand why these parts should be called F and E flat and have been unable to get any information that helps to solve this problem.—*A. B., Seattle, Washington.*

Answer: In order to clear up confusion that exists in the minds of many when they see such parts coming from various band scores, it will be necessary to understand that the so-called D flute is not a D flute but a C flute. This C Flute was erroneously called a D flute at the time the old Meyer System was in vogue and this, because to lift one finger up right after the other would play the D scale. The lowest note on the flute was also the first D below the staff. Then when flutes were made a half step higher in pitch, it was only natural that they be called an E flat flute. These instruments have been spoken of erroneously as D and E flat instead of C and D flat during these past 200 years or so. Just why our publishers do not make necessary corrections, I do not understand. It must be pointed out, however, that there

is an E flat flute made to play parts that are written for this instrument. Also there are a number of English publications calling for flute in F which really means Flute in F. If ever any of you should find a flute part written for some instrument in an odd key which you do not understand, the easiest solution would be to make reference to any part written in the base clef. The C flute part must be in the same key as these base clef parts. You may then make your calculations from this information.

Question: I recently received as a present, a metal flute with two head pieces, one head piece being about three-quarters of an inch longer than the other. I have not played the flute long enough to know how to test these head pieces. Any information you will give me will be highly appreciated.—*L. M., Duluth, Minnesota.*

Answer: If your flute is made in the key of C, the short head joint would make it into a D flat. If your flute was made in the key of D flat, the long head joint should put it into the key of C. I would advise that you measure the main joint with that of a flute that you know to be in the key of C. If the measurement in length and placement of the tone holes compare favorably, then you should use the long head joint and discard the short one. If in measuring this instrument in comparison with a C flute you find that it is short and the tone holes are all placed closer together, then you may know your flute is a D flat, so the long head joint should be discarded. There is no such thing as a head joint that will change a C flute into a D flat one or a D flat one into a C, successfully. By so changing the head joint you may get satisfactory A's but the general intonation will be so bad as to be impractical.

Question: Will you be kind enough to answer these questions concerning vibrato?—*M. N., Nashua, New Hampshire.*

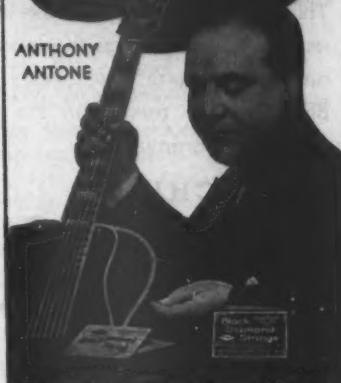
Answer: If you will make reference to this column in the June, 1939 issue, you will find a detailed account of when to use and when not to use the vibrato. Also an explanation of various ways of production, etc.

Question: Our musical director recently told us that he had seen one of your finger charts. He seemed very enthusiastic about them and said that you were mailing them out complimentary. We have four flutes in our band and would greatly appreciate having four of these charts.—*P. R., Staten Island, New York.*

Answer: We have stated time and time again that we do have these charts which we are glad to send to our readers providing a self-addressed, stamped envelope is sent with request.

Question: Last spring I heard you and Miss Ferree in a lecture recital in Detroit. On that program you played a number that had to do with a Southwest Indian tribe. Also, you played a prelude for a reading which Miss Ferree did. This reading, following the prelude, was accompanied by flute and a tom-tom. This number was so descriptive and dramatically rhythmical that it made a most

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favorable impression upon me as a number to be used in my lecture course. Can you tell me where I might procure these numbers?—Professor J. D., New York City.

Answer: The first number you have mentioned is called "Via Crucis" and pertains not to an Indian tribe but to the Penitentes of the Southwestern United States and Mexico. The second number is a prelude and an accompaniment to the poem called "The Congo" by Vachel Lindsay. These numbers were written for our special program use by myself, and have never been submitted to a publisher. I might add that since that program we have had inquiries from two different publishers. Should we submit these for publication, we will let you know at once.

Question: I realize, Mr. Fair, that the following request is a pretty big order but should you care to take the time to answer it I believe it will appeal to a large percentage of your readers. The question is: would you be kind enough to name some of the better flute solos with piano, original composition preferred?—H. H., St. Louis, Missouri.

Answer: Thanks for your question which offers a worthwhile suggestion. The following is a list of better numbers for flute with piano accompaniment. While many of these numbers are of foreign publication, most of them may still be had by writing Carl Fischer, Cooper Square, New York City, or Lyon and Healy, Chicago, Illinois.

A. Bach, J. S., *Six Sonatas* (2 books); Handel, G. F., *Six Sonatas* (2 books—Peters); *Sonata in A minor*; *Sonata in B flat*; Mollique, E., *Andante from Concerto Op. 69, in D minor*; Chaminade, C., *Concertino, Op. 107*; *Serenade to the Stars*; Mozart, W. A., *Concerto No. 1, in G major*; *Concerto No. 2, in D major*; *Concerto Op. 299, in C major* (originally for flute and harp with orchestra); *Andante in C*; Quantz, J. J., *Concerto in G major*; Andersen, J., *Op. 6, No. 1, Solitude*; *No. 2, Desire* (two numbers on one sheet); *Op. 55, Legende*; *Op. 56, Abendlied*; Buchner, F., *Op. 20, Nocturne*; *Op. 33, Hungarian Fantasia*; Catherine, A., *Arabesque*; Donjon, *Adagio Noble*; Invocation; *Offertoire*; Pan *Pastorale*; *Pipeaux*, *Pastorale*; *Spirale*, *Scherzo Valse*; Dorlay, G., *Scherzo Brillante*; Duvernoy, A., *Op. 41, No. 2, Intermezzo*; Fransella, A., *Pastorale*; Geehl, H. E., *Senenade*; *Sernadette*; Godard, B., *Suite, Op. 116, Allegretto, Idylle, Valse*; Hahn, Reynaldo, *Variations on a theme by Mozart*; Kohler, E., *Op. 30, No. 4, Butterfly Etude*; *Op. 58, Shepherd's Idyl*; *Op. 72, Swallows' Flight*; Schubert, F., *Op. 160, Introduction and Variations*; Terschak, A., *Op. 23, Le Babillard (The Chatterer)*; *Op. 149, Melancoite Hongroise*; Walthew, R. H., *Idylle*.

I have been taking The SCHOOL MUSICIAN for the last three years and expect to keep taking it. I have received many benefits from this magazine and I want to congratulate you on your fine work.—Reid Bingham, Gulfport, Miss.

Herewith my subscription for another year of The SCHOOL MUSICIAN, a paper which I would not be without, as it contains useful information to us here in Canada; as well as keeping us in touch with band activities across the border.—W. I. Baxter, Musical Director, Temiskaming and North Bay, Canada.

Do Girls Make Good Bass Players

(Continued from page 15)

Such is not the case. They do require a little more wind to fill them properly to produce a good round tone, but they take less pressure and physical exertion. As soon as the student learns to control the breath, the instrument is quite easy to play.

The bass is the solid foundation on which all musical structures must be built, the backbone of every musical organization, and for that reason the band director in choosing his new members for the band should pick personalities who know what responsibility is and who glory in assuming that responsibility. It is generally quite easy to find girls who will assume this responsibility and they will work hard if they are made to realize the importance of the basses in the band.

It is not, then, a question of playing the instrument which makes girl bass players scarce but it seems to be entirely a question of the size and weight of the instrument. Most directors say the instruments are too big and heavy for girls to carry. I agree that they are big and they are heavy but they can be handled by girls nevertheless. If you are using sousaphones or recording basses you can get stands to support the entire weight of the instrument. These stands should always be used for concert playing either with boys or girls, because they hold the instrument much steadier than it can be held on the shoulder and always in the same position. The players, relieved of the weight, can give all their attention to the music and the director, thereby giving a much better performance. If sousaphones are used for marching you can get pads for the shoulder upon which the instrument rests, or after it has been carried without a pad for a time the player will gradually become accustomed to carrying the instrument. Recording basses and tubas can be carried with the aid of a strap but are not nearly so easy to carry as the sousaphones.

My bass players at Winthrop College do not use pads of any kind and have no trouble marching with their instruments on the longest parades.

Band directors, if you have some good reliable girls who want to play in the band, give them a chance on the basses and you will be surprised at the results. I don't believe you will have much trouble finding girls to play your basses if you let them know that they can play them just as easily as the boys.

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The Music Club as an Addition to the Vocal Department

Many large schools have a music club. Most of them are, however, clubs by name only. The meetings are called only once or twice each semester and the membership consists principally of class members of the music teacher sponsoring the club. The author has had the experience of organizing a music club in a large senior high school, under favorable conditions, and can assure teachers that an important contribution to the school's vocal department can be made by the organization of a student-teacher controlled music club.

Organizing the Club

No attempt will be made to suggest a period, hour or day for club meetings because this will vary in each school. The sponsor should decide, with the principal, upon the particular group, sophomores, juniors or seniors, to be catered to, then set up a period when most of that group is available.

The appeal for members should be a popular one. Set up rules of eligibility based, preferably, on the simple requisite of good scholarship and a desire to receive more enjoyment from music.

The educational values include student government, talent discovery, character development and recreational guidance.

The first meeting had better consist of an outline of benefits the students will derive from club membership, the appointment of temporary officers, setting a date for the next meeting, and a short, entertaining, well-planned program.

After the business of organization has been dispensed with, the club can turn its attention to programming activities for the entire semester and appointing small committees responsible for specific activities on specific dates.

Suggested Activities

The ever present problem in a group

of this nature is just how to control the two opposing factions: those who prefer only popular music, and those who prefer a mixture of popular and the more lasting music. A good start may be had by having several members prepare talks, or a debate, on music appreciation. The sponsor should arrange to give several lectures on topics suggested by current needs, such as: The history of "Swing", The Time of Bach and Handel, etc.

Local musicians can often be prevailed upon to perform for the group.

The members' voices may be classified and some community and easy-part singing should be done at each meeting.

Social activities, trips to concerts, shows and parties should be planned well in advance.

One assembly program may be presented to the student body each term. For example: Select two or three solo voices and have each one prepare an excerpt from an opera. The teacher or a student may prepare a condensed form of the story of the opera. When the story and songs are fitted together, a novel and interesting program may be presented. A student or teacher who owns a large collection of good records may arrange an illustrated appreciation program. A more popular type variety program may be given, employing the members who play accordions, banjos, guitars and ukeleles. Folk songs and popular ballads are best for this program. Avoid using a rough-house "swing" in the auditorium.

Operettas

The music club answers the often debated question regarding the use of operettas in high school. An efficient organization can successfully produce a short operetta without disrupting the school schedule because the responsibility of properties, lighting, make-up, rehearsing small units and advertising may be delegated to separate committees who can carry out their business outside of school and without the sponsor's participation.

... I take my
Pen in hand ...

(Continued from page 4)

on he could also study the trombone which is an excellent double for the baritone. The catch was this. The baritone was furnished by the school and naturally the convincing part was made a great deal easier. To top it off the parents of the particular individual, without the knowledge of the director, buy Johnny a slide-trombone while Johnny is in the early stages of learning the baritone. All I can say is this, "Poor child, director and parents."

Several years ago Phil Davis, staff trombonist and director at the WLW broadcasting station, Cincinnati, Ohio, organized a dance orchestra that reached a new high in futuristic music. Mr. Davis conceived the idea of using three double-

bell Euphoniums (Baritone). I heard this particular program several times and to me the balance, tone-quality and effect gained was exceptionally fine.

Let's sincerely hope that in the near future the baritone horn will gain more prominence and perhaps be used as a definite instrument in Symphony Orchestras, Dance Orchestras as well as in Concert Bands, Solos and Ensembles. When this goal is achieved I am sure that the band director need not worry about suitable individuals for the baritone horn.—George Polce, Dover, Ohio, Music Instructor in the Tuscarawas County Schools and former solo baritone player with Frank Simon's Band.

Dear Mr. Polce:

We think you've got something there, Mr. Polce. But just the right remedy to prescribe—we hesitate to say. Perhaps many directors who read *THE SCHOOL MUSICIAN* have encountered this problem and have found a way of meeting it. You will probably get some mail on this subject.—Ed.

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Question: One of my questions is not new I know, having experienced the same difficulty when I played in high school. It is that of jazz playing and school music.

1. What is the difference in making "swing" tones and "concert" tones on a brass instrument?

2. Is it possible for the average amateur to use both?

3. Is it legitimate for an H. S. Director to prohibit "swing" entirely?—*Edmund E. Olson, Director of Music, Cantril, Iowa.*

Answer: Each of your questions is controversial, and any reply to each would be colored with personal taste; but I believe that any reasonable reply would weigh heavily with tolerance and an acceptance of facts.

The first fact is this:

America is distinctly NOT a symphonic nation; it is distinctly NOT a grand operatic nation; it is distinctly NOT a nation which expresses itself in doleful, funereal, or lugubrious minor strains.

The music of a people portrays the character of that people as accurately as a mirror reflects a face that looks into it. America, though it may harbor groups determined to undermine the things which we have so long cherished, is not a nation which is ready to sing its own funeral march. It is not yet ready to write its obituary. We're still going to express ourselves in the light hearted manner which has long been our custom; a custom which is quite disconcerting to some of our friends on the other hemisphere.

If we don't like grand opera, if we don't flock wholeheartedly to the symphonies, what DO we like? We like what is today termed "swing." Its irresistible rhythm and tantalizing melodies fit our moods; they are BORN of our moods.

When the "Blues" idea originated, in Memphis about thirty years ago, the sage prophets of our older generation saw the finish of America. In spite of dire predictions we have managed to become one of the greatest world powers in the history of man. I, for one, am convinced that the writers of our dance and song have had a great deal to do with the distinct attitude of mind which so patently characterizes a Yank in the midst of Goths, Gauls, Nordics, or pseudo-Aryans.

Yesterday we called it Jazz; today we call it Swing. What it will be called tomorrow doesn't matter; but by whatever name it is called we can rest assured that its "body" will still express the indomitable spirit of the American people.

Some wag once said that "Jazz appeals to those emotions from the waist down." This man and his type failed to understand that music is a tonic; that it can be used just as effectively in creating attitudes of the mind as a fluent orator can use words to influence an audience. I have ample opportunity to witness the effect of dance music on the spirit of my men of the regiment when they return from a day in the jungle. There may have been slippery, muddy, snake infested trails to cover, and perhaps their spirits are somewhat wet when they come in, but when their bodies are bathed and clean clothed the day's trouble is forgot-

ten in the strains of a modern-swing number from our orchestra. They are ready again for the morrow. Could I recreate or rejuvenate these spirits in a symphony or a death-filled grand opera? Certainly not!

Who will write and play our characteristic music tomorrow? The kids who are in high school today! Can you suppress this tendency to "jitter bug"? Certainly you can if you are able to suppress or change the spirit of the American people.

I choose to interpret the question "Is it legitimate for a high school director to prohibit swing entirely?" to mean "Is it reasonable for such an attempt?"

I don't think so; nor do I believe that it is desirable to suppress it; but I do believe that you are perfectly reasonable in compelling your young hopefuls first to be able to play swing legitimately. That is, to play it as it is written. It is imperative that they first absorb the important fundamentals of music; otherwise they will never sit in an orchestra worthy of a name. The personnel of the big name orchestras on the radio and screen are men who have been through the musical "mill". They are there because they are able to perform anything at any time with the proper artistic finish. Many of these men are actually members of symphonic organizations. You won't find any children in the better swing bands. It is a ripened experience which makes such bands. Point this out to your students.

"Can one perform both legitimately and swing at the same time?"

I don't believe your children can do it; in fact old experienced musicians find it difficult to change quickly from the flexible form of the swing to the more exacting, or dignified, form of legitimate work. As for swing affecting the young performer adversely, I believe that it does UNLESS he can be compelled to read the music as it is written; and believe me, if you can read and perform at sight the swing music of today you are GOOD.

"What is the difference between swing and concert tones?"

Swing is flexible; it permits the performer a great deal of latitude in approaching a tone. He may strike within a half tone above or below a note, but as long as he reaches the note or chord line in rhythm he is all right. A "concert" tone is one which is treated with dignity and exact respect. There can be no haphazard approach or treatment.

Since your correspondent began writing this column two and a half years ago, The SCHOOL MUSICIAN has come to the day room of every band in the U. S. Army. One of the prime inducements which encouraged me to devote time to this column was the fact that through it I would be able to reach all Army Musicians and thus, through this medium, I might contribute in a small way to the interests of the great family of which I am a member.

In some measure these efforts have been fruitful, but not to the extent that I had hoped. Perhaps the little interest shown by you is due to your not understanding that you were expected to pre-

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May I also call your attention to my ad in the "Musicians Wanted" column of this issue?

Chords

(Continued from page 17)

- III minor
- IV major
- V major
- VI minor
- VII diminished

In the harmonic form of the minor scale the triads formed on the seven degrees of the scale are:

- I minor
- II diminished
- III augmented
- IV minor
- V major
- VI major
- VII diminished

All of the seven foregoing triads are also found in either the ascending or descending forms of the melodic minor scale.

In addition, there are three different triads in the ascending form:

- II minor
- IV major
- VI diminished

as well as three different triads in the descending form:

- III major
- V minor
- VII major

It will be seen, therefore, that major triads can occur in eight keys, minor triads in seven keys, diminished triads in four keys, and augmented triads in one key.

Now let's see who can tell me the keys in which the following triads are found:

- 1—G B D
- 2—B D F
- 3—F A Cg
- 4—D F A

Before writing down your answers, however, it would be advisable to study your scales very carefully and read over the article on chords in the December issue of The SCHOOL MUSICIAN. Then send in your four answers to Walter Dellers, 25 East Jackson Boulevard, Chicago, Illinois.

We will make the experiments with triads (promised for this month) in the February issue of The SCHOOL MUSICIAN.

A good name, like good will, is got by many actions and lost by one.—Lord Jeffrey.

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CONTENTS

Lovely MaidenHaydn
At TwilightSchumann
MinuetBach
Soldiers' MarchSchumann
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MinuettoVerdi
MeditationHandel
PolonaiseBach
Cradle SongSchubert
Queen's RomanceHaydn
GavotteHandel
AirGluck
• Bits of symphonies and other compositions in the larger forms, together with several pieces originally written by the Masters for young folk, have been arranged for this collection. As noted below, full instrumentation for the modern school band is available, but the pieces will sound well when played by smaller combinations as the harmony is complete with the Clarinets and Brasses.

INSTRUMENTATION

D-flat Piccolo; C Piccolo; C Flute; E-flat Clarinet; Solo and 1st E-flat Clarinet; 2nd E-flat Clarinet; 3rd E-flat Clarinet; E-flat Alto Clarinet; E-flat Bass Clarinet; Oboe; Bassoon; E-flat Soprano Saxophone (Solo E-flat Cornet); 1st E-flat Alto Saxophone; 2nd E-flat Alto Saxophone; E-flat Tenor Saxophone; E-flat Baritone Saxophone; E-flat Bass Saxophone (E-flat Bass, Treble Clef); Solo and 1st E-flat Cornet (Trumpet or Sop. Sax.); 2nd E-flat Cornet (Trumpet); 3rd E-flat Cornet (Trumpet); 1st E-flat Horn (Alto); 2nd E-flat Horn (Alto); 1st Horn in F; 2nd Horn in F; 1st Trombone (Bass Clef); 2nd Trombone (Bass Clef); 3rd Trombone (Bass Clef); 1st and 2nd Trombones (Treble Clef) or Tenors; Baritone (Bass Clef) or Euphonium; Baritone (Treble Clef); Basses; Timpani; Drums, etc.; Conductor (Piano).

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School Music in Review

John P. Hamilton

Band

"Day of Youth" overture by James M. Fulton. A very easy and effective number for second semester senior high, or a junior high band. It consists of an introductory movement, which occurs twice, and four short themes. All the themes are really only ditties, cleverly orchestrated. However, the total sound picture is very satisfactory. Sounds like more than it is. Solo cornet goes to "G" a few times. Flutes, clarinets and brasses very easy. Fine for a last minute fill-in for a senior high concert. Published by Oliver Ditson Co., Philadelphia, \$2.00.

"Variations on a Theme by Haydn", by Johannes Brahms. Arranged for military band by W. J. Duthoit. Brahms added eight variations to Haydn's "St. Antoni Chorale" and scored them for orchestra. Mr. Duthoit has made a splendid transcription for band. The complete work requires fifteen minutes to perform. The Chorale, variation No. 1, and the finale last only seven minutes. Variations 2, 3, 5 and 6 are rather difficult. Variations 4 and seven supply a beautiful contrast when the entire work is used. Here is a test of musicianship for your best band. Worth all the time you can give it. Published by Boosey, Hawkes, Belwin, Inc., N. Y. Full score available.

Leo Feist, Inc. has a new folio, "March In Time", arrangements by Paul Yoder. The good old World War favorites, "K-K-K-Katy," "Over There," "Goodbye Broadway, Hello France", are among the fourteen usable tunes. If you have a marching band, better look at this one. Price, each book, 35 cents.

Robbins Music Corporation has three popular song hits arranged by Yoder. "Moonlight Serenade", "Stairway to the Stars" (based on a theme from "Park Avenue Fantasy") and "The Lamp is Low" (based on a theme from Ravel's "Pavane"). Yoder does a better than average job on "The Lamp is Low." Full band, 75 cents.

Vocal

"My Canoe", by Charles Huerter. Full chorus of mixed voices with piano accompaniment. A very effective boat song, carefully marked to obtain a variety of truly vocal effects. The simple harmony is made more interesting by a clever change of key, and modulation (pp. 4 and 5). To simplify for a young chorus, omit the alto, tenor and bass of the humming part, last four measures, page 5 and first four measures, page 6. Let the piano take this alone. Published by G. Schirmer, Inc., N. Y. Price, 13 cents.

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of a concertized version of Pierpont's "Jingle Bells" arranged by Jeffrey Marlowe. Full chorus, mixed voices. Fine for senior high groups. Published by G. Schirmer, Inc., N. Y. Price, 16 cents. A good number to tab for next fall.

Mozart's beautiful "Ave Verum Corpus" is available in an easy four-part mixed arrangement by Bruno Reibold. Effective for junior high. If baritones must sing bass part, raise key a whole tone. Published by Sam Fox, Cleveland, Ohio. Price, 12 cents.

G. Schirmer has added two splendid a cappella numbers to their catalog. "The Shepherd to His Love", full chorus, mixed voices, by J. H. Solfer and C. Marlowe. There are compulsory divisi passages. Demands a good choir. Price, 16 cents. "Tune Thy Music to Thy Heart", a motet by T. Campton and Alec Rowley, four-part mixed. A true motet in modern English style. Requires an advanced group. Be careful of the accents. They must never conflict with the natural accents of the words. Price, 10 cents.

"Zamboanga" by Suzan Dyer and Thomas V. Cator, arranged by Arvid Samuelson, is a song of the famous seaport town on the Philippine isle, Minandao. The voices start with an imitation of guitars and mandolins. Thematic repetition makes careful shading and phrasing essential. The soprano solo on pages 10 and 11 may be taken in a faster tempo. Return to original speed when all sopranos come in together and perform marcato for two measures before the rallentando. Mixed choir, some compulsory divisi passages. A dandy for your spring concert. Published by Boosey and Hawkes, Inc., N. Y. Price, 15 cents.

Orchestra

The author has stated before, his belief that the intonation of strings and woods is greatly improved by selecting numbers, for intermediate groups, with simple but effective harmonic values. The "London-derry Air" as arranged by J. S. Zancnik supplies just the type material needed to promote musicianship. The strings may, if necessary, remain in first position. The timing may be found complicated for very young players, but can easily be worked out. Close completely at each sentence ending. Constantly check intonation in such parts as violin C and 2nd clarinet in the third measure after No. 2. Published by Sam Fox, N. Y. Price, full orchestra (and full score) \$4.00.

Passacaglia and Fughetta by Harold M. Johnson. A simple fugue theme scored effectively. Strings use extension of third position. Conductor has a good chance to show off, especially if tempo rubato is used on the Passacaglia which would necessitate calling and controlling the entrance of each part. The players will like the Fughetta—put plenty of sip into it. Published by Boosey and Hawkes, N. Y. Full score available.

"One Minute Classics for Student Orchestras." A folio of fifteen short melodies by Schuman, Bach, Beethoven, Kreutzer, Hadyn and Handel. The pieces have all been given descriptive names. Numbers 3, 4, 11 and 14 are very good. All string parts in first position. Better look this over carefully, the title is misleading. Students won't recognize a single melody. The arrangements are by F. H. Klickmann. Published by A. B. C. Standard,

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Alexandria, Nebr.—On December 19, the
band under the direction of C. W. Mc-
Bratney of Fairbury, gave a concert in
the school auditorium.

Medicine Bow, Wyo.—The band here
gave the first concert of the year on
December 4. As a result of their per-
formance, they have been invited to go to
Bozler, Wyoming, some 40 miles away to
perform before the band of that town.

Woodsfield, Ohio—Having completed the
football season, the high school band is
now taking an active part in the basket-
ball schedule. The latest addition to the
band is a twirling team of six girls who
brighten up the band show at the games.

Ft. Wayne, Ind.—The Hoagland grade
school which started its music department
in the fall of 1937, now has a group of 78
students on band instruments, 36 third
graders in a pre-band class, and a concert
band of 50 members. Mr. Merl H. Goble
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School Dance Bands

The controversy on "to swing or not to swing" in the schools today goes merrily on its way, though sometimes it seems that the pro-dance-band faction is winning out.

Northeast Swings Sweet Music

From Kansas City, Missouri, we received a letter from Ward Breidenthal, popular man about Northeast high school, who is student director of the dance orchestra there. He states that their "Sweet Swing" band was organized for school dances and shows and is composed of five brass, four reed, three rhythm and two string instruments. Mr. Nevin Wasson, Northeast's eminent band director, held strict tryouts for each position, limiting the candidates to the concert band and orchestra.

Ward Breidenthal

Says Ward, "We rehearse all of the latest popular orchestra numbers outside school hours . . . We have a complete set of racks, stands, fronts, hats and uniforms which we use on special occasions . . . At present we are staging our annual school show, which last year helped get new uniforms for our concert band. The members of our popular orchestra feel that it provides entertainment for our school and is valuable experience for each player."

Thanks, Ward, for your letter. And we just noticed in your school paper that your orchestra played at a reception recently for the National Council of Social Studies teachers. And if teachers will

request the appearance of a dance orchestra, it must be good.

In Ol' Virginny, It's Hot

Now we jump over to Richmond, Virginia, to John Marshall high school where the holiday spirit infected the orchestra pupils to such a degree that they just had to have a jam session. Hot music blazed forth as Hunter Purdie and Greer Jackson tickled the ivories, Harold Stewart rivaled Goodman on the clarinet and Morris Nunnally blasted "Sweet Sue" on his trumpet. The rest of the orchestra vocalized and even Mr. Sinclair joined the swingsters in his mellow bass. "The Dipsy Doodle," "Sweet Reverie" and "Honeysuckle Rose" were the most popular tunes.

Ten Pieces at Cerro Gordo

At Cerro Gordo, Illinois, Howard Derr tells us they have a ten-piece dance band directed by their school music teacher. The guitar player doubles on the vocals and the band really swings out for their dances and entertainments. This rhythm band was organized because of the desire of every member to get together on the popular ballads of the day. Now, they are quite a professional group.

Parker Goes Jitterbug


Miss Gladys Woodworth claims that most of the crowd in Parker, Colorado, goes for the "hot" style of music, so their seven-piece dance orchestra in Parker high school really gets "hep to the jive" to please the customers. This smart little band started out by playing only for the school parties but they became so popular that they are now in demand for all the regular school dances, too.

For the Sake of Swing

We want to publish your school dance band picture and write up in this column, so get busy, you swing fans and send us the dope on your jitterbug activities. Or if "sweet and smooth" is your style, you're just as welcome. Let's champion swing!



Thirteen school musicians made up the exceptional stage orchestra which was a feature attraction on the 11th annual Revue program of the Huntington, Indiana, high school. M. McCabe Day, director of the Revue tells us that 11 of this group play regularly in a dance band for outside activities under the direction of Bernard Bronstein, Regional First Divisioner on the saxophone. During one of the Revue performances, recordings were made of the orchestra's selections, which proved that the organization has a definite talent. The members of the orchestra, almost all of whom belong to the Huntington concert band under the direction of Delmar Weesner, are Bernard Bronstein, Lyle Abrams, Dick Dill, saxophones; Rex Nye, Gordon Weechter, David Ard, cornets; John Dilley, Floyd Loffland, trombones; Donald Wolverton, bass; Donald Johnston, drums; John Sowerwine, piano; Douglas Baker, accordion; John Harnich, guitar. Incidentally, the proceeds of the Revue went toward the purchase of a recording outfit, which the Huntington music department feels will prove effective for the study of the progress of student musicians.



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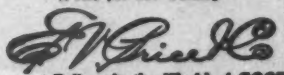
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Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

Have you a Band Parents' Club in your town? Directors say that such clubs render the greatest imaginable aid to the band by way of engendering community spirit, backing up at home the instructors' "practice" demands, and rendering greatest assistance with the financial problems.

If you do not have such a club, now is the time to get such an organization under way. Talk up the idea with your band so your students may in time talk up the idea at home. Then, at the first opportunity, call a meeting of the parents to explain the purpose and functions of the club.

Naturally, you will need a constitution and by-laws. And here they are, all worked out for you. Adjust them to your needs, and the rest is easy. Let's have a B. P. C. in every school this year. You will get plenty of social and money raising ideas from this column in *THE SCHOOL MUSICIAN* every month.

Sec. 1—CONSTITUTION

ARTICLE 1—Name

The name of this club shall be: "The Band Booster Club of Park City."

ARTICLE 2—Object

Part A. The object of this club shall be to fully co-operate with the Board of Education in securing 100% instrumentation for the Band, to further the interest of the Band and to sponsor the activities of the Park City high school band.

ARTICLE 3—Membership

Part A. The membership of this club shall not be limited. Any one interested in the progress and development of the Park City high school band is eligible for membership. Parents of band members are particularly invited to become members of this club.

ARTICLE 4—Officers

Part A. The elected officers of this club shall be a President, a Vice-President, and a Secretary-Treasurer, and three trustees. The Board of Directors shall consist of the President, the Vice-President, and three trustees.

Sec. 2—BY-LAWS

ARTICLE 1—Duties of Officers

PRESIDENT
Part A. The President shall preside at all meetings of the club. He shall sign all orders drawn upon the Treasurer; he shall see that the Constitution and By-Laws are enforced; and he shall perform such duties as usually pertain to his office.

VICE-PRESIDENT

Part B. The Vice-President shall perform all duties of the President in his absence or at his request.

SECRETARY-TREASURER

Part C. The Secretary-Treasurer shall take all minutes of each meeting, attend to all notices of the press, apprise all committees of their appointments, and conduct all correspondence of the club. He shall be custodian of the funds of the club. He shall keep all vouchers for all disbursements, together with a correct record of same. He shall make disbursements only subject to the order of the Board of Directors. He shall present all bills to the Board of Directors for action upon. Upon expiration of his term of office he shall deliver all moneys and properties of his office to his successor. He shall make a financial report to the club at a regular meeting before the expiration of his term. If for any reason the club becomes inactive, the Secretary-Treasurer shall deliver the balance of the club treasury to the proper authorities for use for Band purposes only.

ARTICLE 2—Dues

Part A. Annual dues shall be twenty-five cents per person per year. This shall not entitle members to admission to concerts, dances, or other entertainments given for the benefit of the Band.

ARTICLE 3—Election of Officers

Part A. The election of officers shall be held during the first regular meeting in September of each year. Officers shall be elected for a period of one year.

Part B. No member having served as an officer for one year shall be eligible for election to the same office the succeeding year.

Part C. All officers shall be nominated by an informal ballot and elected at the same meeting by a formal ballot.

ARTICLE 4—Suspension of Rules

Part A. The rules of this club may be suspended at any regular meeting by a two-thirds vote of the members present.

ARTICLE 5—Amendments

Part A. The Constitution and By-Laws may be amended by two-thirds vote of the members present at any regular meeting. The amendments must have been presented at a previous regular meeting of the club.

ARTICLE 6—Amendment to Part A.

Art. 2 of 2nd Section on Election of Officers

Sec. 1

Part A. Officers shall be nominated at the first regular meeting of each year. Election of officers shall be held at the following meeting.

Part B. All officers shall be elected for a period of one year, excepting the trustees who shall be elected for periods of one, two and three years respectively, the first year, one member being elected; for a three year term, each year following to succeed the member vacated.

Houghton Line (Philadelphia): Women's dresses are to be shorter this winter, and five women out of six don't like it. But if you think that five women out of six is a working majority in the world of fashion, you don't know much about women.

Montreal Star: "52,000 words written on a post card," reads a heading. Some Aberdeen novelist, no doubt.

Detroit News: By leaving the five-cent chocolate bar in the glove compartment over the car heater, the seven-year-old gets the same result as sitting on it.

Brubaker in the New Yorker: Mussolini, following his recent visit to Hitler, declared that Germany should have her colonies back. There's a man who writes a lovely bread-and-butter letter.

Milwaukee Journal: With China posting a nominal reward of \$14.50 for any Japanese general brought in, we suppose the captor of a second lieutenant would be fined.

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CONN TROMBONE—SPGB—with case, \$45. Olds, gold-plated, case and cover, \$65. Olds, brass, with case, \$45. Trial. De Voe's Music Center, 5238 Oakland St., Philadelphia, Pa.

BOEHM SYSTEM, 17 keys, 6 rings, Evette clarinet, made by Buffet, display sample in case, \$30. Barbier, 17 keys, 6 rings, in case, display sample, \$37.50. 6 day trial. Bb and Eb alto saxophone. Vandoren reeds, 25 and 50 in box. List of reconditioned instruments free. Joseph Jiran, 1333 West 18th St., Chicago, Ill.

RECONDITIONED BETTONEY Conservatory bassoon, \$72.50. Military oboe, \$35. Kohlert conservatory oboe, \$125. King silver-plated E flat recording bass, \$150. York silver-plated BB recording bass, \$150. E flat upright bass, \$35. Controurier gold lacquered BB upright bass, \$80. Brass lacquered baritone horn, \$27.50. Brass lacquered mellophone, \$25. Pan-American silver-plated baritone horn, \$55. Standard make cornets, trumpets, trombones, etc., \$20 up. Wm. S. Haynes silver C flute, extra fine condition, \$135. Christensen wood D flat Boehm piccolo, \$35. York BB silver-plated sousaphone, \$150. Standard make alto saxophones, \$35 up. Tenor saxophones, \$45 up. Baritone saxophones, \$50 up. Lacroix Boehm bass clarinet, like new, \$175. Selmer full Boehm B flat wood clarinet, fine condition, \$110. Selmer silver-plated clarinet, \$75. Selmer Boehm C flute, \$100. Olds gold lacquered trumpet, \$60. Bach trumpet, \$50. Conn trumpet, \$50. New 2 1/2 octave vibrapone, \$135. New gold lacquered French horn outfit, \$79.50. Selmer Conservatory English horn, \$225. Set of A & B Penzel-Mueller clarinets, full Boehm, extra fine, \$150. York BB silver-plated Helicon, \$80, and many other bargains on 5 days approval. Write for bargain list. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit, Mich.

This department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell or exchange. For this purpose we maintain the extremely low rate of 25 words for \$1—5c for each additional word.

Wholesalers, jobbers, and retailers who wish to take advantage of the valuable coverage this bargain counter offers, may do so at the following rate, which is effective immediately—60 words for \$5—5c for each additional word. This will apply to those classed as **COMMERCIAL**.

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BARGAIN COUNTER (Continued)

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(Continued from page 32)

orchestral and choral compositions in larger forms. Many have appeared on contest lists which each year have been making notable strides in the variety and quality of repertoire suggested. Furthermore, young players are enthusiastic about them. All they need is to be given a chance to get acquainted with them. All of them are in stock and can be ordered by local dealers from leading music houses in Boston, New York, Cincinnati, Chicago, and other centers.

A number of years ago two students of mine entered a national contest judged by Herbert Clarke. Both won first division places and (one a special scholarship recommendation) received enthusiastic approval from Mr. Clarke of their choice of numbers which were the *Andante and Scherzo* of Barat and the *Fantasia Theme and Variations* of Wormser. At the close of the contest an interesting and rather amusing scene followed when each of these boys was surrounded by a dozen or more others who, with pencil and paper in hand, asked for the name and composers of these numbers. They seemed surprised and elated that such music existed for the trumpet.

I sincerely hope that this repertoire will become better known. All it needs is a fair introduction. It will stand thereafter on its intrinsic musical merit. It is in keeping with the entire plan of education which aims to use material that will bring out the best in a student. Can we not adapt some of the ideals of Theodore Thomas, who, when asked by his concertmeister during the early days of the Thomas orchestra why he played Wagner—"no one liked it," responded, "Then, we must play more of him!"?

Twirling Class

(Continued from page 26)

makes a sloppy appearance. Last, but not least, remember this, the baton must be kept high so that it can be seen by all members of the band. This means that the definite one-beat (of the one-two) must be kept high and not down below the shoulders. The mark time that is described here not only has a definite one-beat but it also looks very graceful when executed properly. As noticed in Figure 3 the baton is just above the head on the one-beat. The baton movement at the one count is stressed and accented with a graceful wrist snap. The two-beat is usually about waist high although this may be raised if the twirler desires. Study Figure 3 very carefully to master this rudiment.

Editor's Note: Roger Lee has been selected by Mr. Forrest McAllister, head of the high school twirling judges, to serve as a judge for the State and Regional high school twirling contests. This is indeed an honor and, we believe, well-deserved, for Mr. Lee's interest and ability in the art of twirling has made him an authority in the field.



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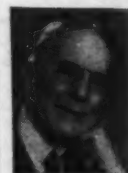
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FORREST D. STOLL, Elkhart (Ind.) H. S. Band, 1st Division, Region 3. Won with a Conn Victor Special cornet.



(Right) **RUSSELL S. RIGDEN, Jr.**, East St. Louis (Ill.) H. S. Band, 1st Division, Region 3. Won with a Conn 35-A Victor cornet.

(Left) **OTTO J. BISSMEYER**, St. Xavier H.S. Band, Cincinnati, Ohio, 1st Division, Region 3. Won with a Conn 25-B trumpet.



DONALD M. LOCHART, Belmont (Mass.) H.S. Band, 1st Division, Region 4. Won with a Conn 25-A cornet.



HAROLD LEE HILLIER, Montrose (Colo.) H. S. Band, 1st Division, Region 9. Won with a Conn 35-A Victor cornet.



LAMARINE KEENE, McCook (Nebr.) H. S. Band, 1st Division, Region 9. Plays a Conn 35-A Victor cornet.



BERT PEDERSON, Denver (Colo.) H. S. Band, 1st Division, Region 9. Won with a Conn trumpet.

(Right) **EUGENE CHARLES FOWLER**, Denver (Colo.) Junior Police Band, 1st Division, Region 9. Plays a Conn 12-A Coprion cornet.



ADOLPH S. HERSEY, Bertha (Minn.) H. S. Band, 1st Division, Region 2. Won with a Conn trumpet.



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CHARLES EDWARD HAYMAKER, Lenoir (N. C.) H. S. Band, 1st Division, Region 8. Won with a Conn Victor cornet.



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